

Bertolami  
F i n e A r t



Auction 86

GLYPTICS  
ANCIENT JEWELRY

London, 9<sup>th</sup> December 2020



# Auction 86

## GLYPTICS

### ANCIENT JEWELRY

London, 9<sup>th</sup> December 2020

#### AUCTION

9<sup>th</sup> December 2020  
at 2:00 pm GMT

1 Harewood Place  
Mayfair  
London W1S 1BU  
United Kingdom.

14 Hanover Square  
Mayfair  
London W1S 1HP  
United Kingdom.

Ph. +44 7737 034525

#### EXHIBITION ONLY BY APPOINTMENT

1<sup>st</sup> - 8<sup>th</sup> December 2020  
11.00 am to 6.00 pm GMT

9<sup>th</sup> December 2020  
10.00 am to 12.00 am GMT

1 Harewood Place  
Mayfair  
London W1S 1BU  
United Kingdom.

14 Hanover Square  
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Ph. +44 7737 034525

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Lindsey Alexa Gundersen



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*Special thanks to Bianca Massard*

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- In the case of multiple bids on the same lot, it will be awarded to the highest bidder. The calculation of the offer will be made at predetermined increments (view “Predetermined increase”) added to the bid immediately lower than the highest received. (e.g. if the opening price is £ 1.000 and customer (A) offers £ 1,270 while customer (B) offers £ 1,800, the lot will be awarded to customer (B) at £ 1,370 (i.e. with a predetermined increment of £ 100 over the immediate lower bid of £ 1,270).
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<b>Amount bid £</b>	<b>Predetermined increase £</b>
0-99	<b>5</b>
100-199	<b>10</b>
200-499	<b>20</b>
500-999	<b>50</b>
1.000-1.999	<b>100</b>
2.000-4.999	<b>200</b>
5.000-9.999	<b>500</b>
10.000-19.999	<b>1.000</b>
20.000-49.999	<b>2.000</b>
50.000+	<b>5.000</b>







**A MINOAN AMYGDALOID GREEN JASPER ENGRAVED SEAL.  
FISH WITH TALISMANIC SYMBOLS.**

First half of the 2nd millenium B.C.  
13 x 19 x 7 mm

The animal is facing right. Drilled details.  
The stone is drilled lenghtwise.  
Slight cracks on the surface. Wear marks. Rare.

Parallels: J. Paul Getty Museum, inv. 2001.14.24; J., Boardman, Greek gems and finger rings, Early Bronze Age to Late Classical, 1970, Ch.II, pl. 73; Antiken Gemmen, band II, Berlin, n.12.

Provenance : U.K., private collection 70's, in the same family since then.

£ 250 - 500





**A MINOAN AMYGDALOID AGATE ENGRAVED SEAL.**

**TALISMANIC JUG.**

First half of the 2nd millenium B.C.

15 x 21 x 8 mm

Talismanic jug with floral and cross-hatching.  
This symbol is a common pattern for this type of seals.  
Drilled lenghtwise. Wear marks. Rare.

Parallels: J.Paul GettyMuseum, inv.2001.14.24; J., Boardman, Greek gems and finger rings, Early Bronze Age to Late Classical, 1970, Ch.II, pl. 72; Antiken Gemmen, band II, Berlin, n. 17.

Provenance : U.K., private collection 70's, in the same family since then.

£ 200 - 500



**A MINOAN HEMATITE ENGRAVED SEAL. TWO SWANS.**

2nd millenium B.C.

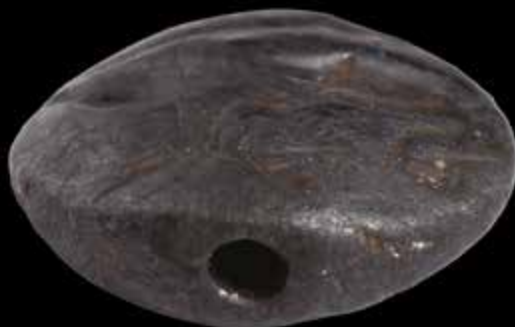
16 x 17 x 6 mm

A lentoid-shape seal with two swans  
turned on the left. Wings spread.  
Groundline. Wear marks. The seal is drilled lengthwise. Rare.

Parallels : Siegel CMS I 273b; J., Boardman, Greek gems and finger rings, 1970, Ch.II, pl. 94.

Provenance : U.K., private collection 70's, in the same family since then.

£ 300 - 600



**AN EARLY GREEK ALABASTER ENGRAVED SEAL. SWAN.**

2nd millenium B.C.

13 x 18 x 8 mm

The bird is turned on the right, wings spread. Convex backside.  
Wear marks. Rare.

Parallels : Athens, National Museum, inv. 1793; Siegel CMS I 258.

Provenance : U.K., private collection 70's, in the same family since then.

£ 300 - 600



# **A MYCENAEAN AGATE ENGRAVED SEAL. ANTILOPE WITH HER CUB.**

2nd millenium B.C.

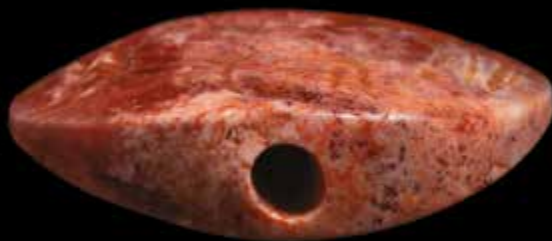
Diam. 18 x 7 mm

A fine lentoid-shape seal with antelope turned on the left and leaning toward her cub facing right. The seal is drilled lengthwise. Attractive color of the stone. Small crack on top. Wear marks. Rare.

Parallels : J., Boardman, Greek gems and finger rings, 1970, Ch.II, fig. 133; Antiken Gemmen, Band I, Munchen, n. 74; Athens, National museum, inv. 3178; Siegel CMS I 125.

Provenance : U.K., private collection 70's, in the same family since then.

£ 500 - 800



6

**A MYCENAEAN RED JASPER ENGRAVED SEAL. GRIFFIN.**

2nd millenium B.C.

12 x 16 x 6 mm

The creature is turned left and characterized by large wings, the feathers marked by large incisions. The tip of the tail is curved.

Below, three circles. The stone is drilled lengthwise. Wear marks. Rare.

Provenance : U.K., private collection 70's, in the same family since then..

£ 400 - 800



**AN EARLY GREEK SERPENTINE ENGRAVED SEAL.****HUNTING SCENE.**

Beginning of 1st millenium B.C.

Diam. 30 x 12 mm

The large tronconic seal is drilled highwise. The surface is engraved with a hunt scene; a lion facing left and a deer. The two animals are separated by two trees. Use of globular elements. Fine execution. Slight wear marks. Rare.

Provenance : U.K., private collection 70's, in the same family since then.

£ 500 - 1.000







**AN ARCHAIC GREEK RED JASPER ENGRAVED SEAL.  
SEATED SPHINX.**

Beginning of 1st millenium B.C.

14 x 16 x 5 mm

The ovoid seal is drilled lengthwise. The sphinx is turned on the left, with large wings and three udders pending below her belly. Groundline. Wear marks. Rare.

Provenance : U.K., private collection 70's, in the same family since then.

£ 400 - 800





**A GRAECO-PERSIAN CHALCEDONY ENGRAVED SEAL.**

**TWO STAGS.**

6th century B.C.

17 x 19 x 9 mm

The two animals are facing left and characterized by large horns. On the right, crescent moon, a branch on the left. The seal is drilled lengthwise.

Parallel: J. Boardman, *Greek gems and finger rings*, p. 355, pl. 942

Provenance : U.K., private collection, London.

£ 250 - 500



10

**A LARGE EASTERN GREEK BURNT CHALCEDONY SEAL  
INTAGLIO. DEER.**

5th-4th century B.C.

22 x 31 x 17 mm

The walking animal is facing left, and characterized by a well-marked anatomy. Groundline. The seal is drilled lengthwise, the back side in ovoid-shape and the entire surface is still well polished but burnt, with very slight lacks. Rare.

Parallels: G.M.A. Richter, Catalogue of engraved gems, The Metropolitan Museum, New York, p. 28 n. 109-113; J. Boardman, Greek Gems and Finger Rings, p. 355 n. 940 ss.

Provenance : U.K. private collection, London.

£ 1.500 - 3.000



11

**A FINE GREEK BLUE CHALCEDONY DOUBLE SIDED SEAL INTAGLIO.  
HERON HUNTING AN INSECT / HAZELNUT.**

5th century B.C.

15 x 18 x 7 mm

The animal is facing right and grabbing a flying insect (fly or bee), an idyllic naturalistic repertoire of classical Greek glyptics. The scene is composed with elegance and engraved with great skill: the sharp beak is still clenched; the paw ready to grab the insect; the other paw on the ground to ensure balance to the bird. The reverse of this refined blue chalcedony seal presents a partially peeled hazelnut, engraved with realistic sense and great technical expertise. The carving is expertly polished, while the surface of the stone shows signs of wear and very slight corrosion in front. Backside, a large whitish spot to be considered as a characteristic of the stone itself (layer or burnt?). The artifact, drilled lengthwise, is to be considered of great rarity and beauty.

Parallels: Antike Gemmen in Deutschen Sammlungen, band II, Berlin n. 180, inv. FG311; J. Boardman, Greek Gems and Finger Rings, p. 288 n. 469; p. 289 n. 490, p. 287 n. 514, 518-519.

Provenance : U.K., private collection 70's, in the same family since then.

£ 2.000 - 4.000



# **A FINE GREEK BANDED AGATE SCARABOID SEAL INTAGLIO. LION.**

5th century B.C.

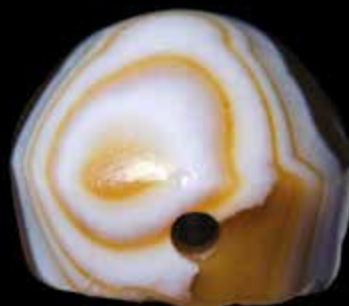
17 x 25 x 13 mm

The scene depicts a lion facing right with a branch (?) in his mouth. The animal is characterized by realistic anatomic details; the body musculature and the coasts with rendering volumes. The crest and tail hair are depicting by thin engraved lines meanwhile the eyes, the articulations and the terminals of the feet by globular elements. Groundline. Scaraboid shape and pierced lengthwise. This large stone is masterfully engraved with refined details and artisitc sense of composition. The style of this engraving is referable to classical Greek production, probably identifiable in that transition phase between the archaic and early classical age. Some of these stylistic and executive details are also in the Graeco-Persian production, with numerous stylistic similarities both in the iconography and in the engraving technique. Beautiful colors and fine variety of banded agate. Sligth wear marks. Very rare.

Parallels: J. Boardman, *Greek Gems and Finger Rings*, p. 185 n. 388 ss.; p. 290 n. 520, p. 292 n. 575; p. 352 n. 866 (greco-persian, "Court Style"). J. Boardman, *Archaic Greek Gems*, plate XXXI. G.M.A. Richter, *Catalogue of engraved gems*, The Metropolitan Museum, New York, p. 15 n. 55, n. 101.

Provenance : U.K. private collection, London.

£ 3.500 - 6.000







# **A RARE EASTERN GREEK CARNELIAN SEAL INTAGLIO.**

## **EMBLEMA WITH ZEUS LABRAUNDOS FOR THR SATRAPY OF CARIA.**

4th century B.C.

H: 32 mm

This rare representation is composed with two bearded and draped male figures, each holding a spear/sceptre in the left hand and a double axe in the right. The two figures are facing each other, in the same attitude and both show a mature face. The left hand holding the spear also holds a part of the himation, each raising a foot slightly in the same move. This emblematic scene, very rare and of historical interest, refers to the satrapy of Caria, and in particular the coinage of Idrieus. Idrieus, or Hidrieos was a ruler of Caria under the Achaemenid Empire, nominally a Satrap from the House of Hecatomnus (the Hecatomnids) created when they succeeded the assassinated Persian Satrap Tissaphernes in the Carian satrapy.

An exact comparison is identifiable with the drachm: Head of Apollo wearing laurel wreath, drapery at neck. Rev: legend ("IDRIEOS"), Zeus Labraundos standing. Circa 351/0 to 344/3 BCE or Satraps of Karia, Pixodaros AR Didrachm. Halikarnassos, circa 341/0-336/5 BC. Laureate head of Apollo facing, turned slightly to right / Zeus Labraundos standing to right, holding double-axe (labrys) over shoulder and and lotus-tipped sceptre; SNG Copenhagen 597; SNG Kayhan 891; SNG Von Aulock 2375-6; Pixodarus -. 6.90g, 20mm. On Greek coins of the classical period (e.g. Pixodarus) a type of Zeus venerated at Labraunda in Caria that numismatists call Zeus Labrandeus stands with a sceptre upright in his left hand and the double-headed axe over his shoulder.

This carnelian cylinder seal is drilled lengthwise, multiple internal cracks and a worn surface. Wear marks and little missing on the surface.

Provenance : U.K. private collection, London.

£ 1.500- 3.000



14

**A SEMITIC (PALEO-HEBREW) CHALCEDONY SCARABOID  
STAMP-SEAL. WINGED SOLAR-DISC AND INSCRIPTIONS**

7th century B.C.

11 x 14 x 6 mm

Scaraboid shaped stamp-seal with a slightly domed back. On the base, two registers separated by two horizontal lines: on top, the winged solar-disc with crescent moon; three lines and sun. The second register is a paleo-hebrew or phoenician inscription. Chips on the edge.

Provenance : U.K., private collection 70's, in the same family since then.

£ 120 - 240



15

**A SEMITIC (PALEO-HEBREW) CARNELIAN SCARABOID  
STAMP-SEAL. DEER AND INSCRIPTIONS.**

7th century B.C.

14 x 16 x 8 mm

Scaraboid shaped stamp-seal with a slightly domed back and pierced lengthwise. On the base, a deer (ibex type) turned to the right and framed at the top and bottom by two horizontal lines; phoenician or aramaic inscriptions. Drill technique for the animal. Wear marks.

Parallels : British Museum, London, inv. 02971.

Provenance : U.K., private collection 70's, in the same family since then.

£ 200 - 400



**A RARE GRAECO-PERSIAN CHALCEDONY SIX-FACED TABLOID  
ENGRAVED SEAL. HUNTER WITH ANIMALS.**

Second half of the 5th century B.C.

10 x 14 x 6 mm

Rectangular stone, with one side flat, the other cut into five facets. Each of the six sides have an engraved figure. The stone is perforated horizontally. Slight chips. The smaller face is engraved with a dog, facing right. The two lateral smaller faces with respectively a hunting dog and a stag. The two larger lateral faces with an ostrich and a fox. The reverse, with a hunter, standing, facing left, putting an arrow to his bow. Very fine quality and rare type. This specific shape and iconography is referred to the graeco-persian period.

Parallels: J. Boardman, *Greek gems and finger rings*, pp. 313-317, pl. 893, 906 ss.; Boardman, *Intaglios and rings from a private collection*, n. 89; G. M. A. Richter, *The engraved gems of the greek, etruscan and romans*, part I, n. 517-518. *Antiken Gemmen*, Band II, Berlin, n.189-190

Provenance : U.K., private collection 70's, in the same family since then.

£ 1.000 - 2.000







## A RARE EASTERN GREEK FLUORITE CARVED IDOL. OWL.

4th - 3rd century B.C.

H: 48 mm

The tridimensional sculpture is depicting the famous owl of Athens or *Athens noctua*. The mythological animal is characterized by an horizontal elongated head with big rounded open-eyes. The head feathers and the pupils are deeply carved. The face is frontal meanwhile the body is turned to the left. The wings, and some other feathers are represented by the same carved-lines. The posture of the bird and the general appearance are referring to the mythological owl of the goddess Athena, symbol of the city of Athens (see coinage production). This sculpture can be seen as a votive idol or a very precious protective amulet empowered by the image linked to the goddess of wisdom and strategy. This ancient micro-sculpture is carved in an extraordinary deep purple bicolor fluorite.

The use of this mineral, from the eastern regions, is very ancient and can be also related to this function as Pliny the Elder (H.N XXXVII). During the Antiquity, the amulets, sculpted figures and vessels productions in fluorite are attested in ancient Greece and Rome as a precious stone. Wellknown for the crystals wonderful colors and the perfect cleavage. According to current studies, fluorite is referrable to the ancient and precious Murra, used to produce cups and table vases. The oldest mention is from Sesto Properzio. The most complete description is by Caius Pliny the Second, who considers it a gem, although it was not considered as such, for example, by the jurist Cassio Longino around 50 A.D.

In the luxury of the Roman canteens, murrine were preferably used for hot drinks (Marco Valerio Marziale). Murra cups and vases were not lacking at the court of the Ptolemies (Gaio Svetonio Tranquillo). The first seems to have arrived in Rome with Pompey with the treasures of Mithridates. Pliny describes the particular aroma that this tableware emanated. The nature of murra is not yet well understood, Corsi, in 1845, hypothesizes it is a type of fluorite and C. E. N. Bromehead (1949) summarizes all the previous discussions, insisting on identifying murra with fluorite. Pliny describes "the murra vases come from the East. There they are found in several localities, not even famous, especially in the Parthian kingdom, but the most beautiful, however, are in Carmania. It is thought to be a liquid substance that solidifies under the ground by heat. [...] Their splendor is without intensity and more than splendor it is properly luster. But what makes their value is the variety of colors, due to the repeated turning of the veins to purple red or pure white or a third shade between the two, when, as for a passage of color, the purple red becomes flaming or the milky white turns red. There are those who especially appreciate the edges and certain shades reissued, as seen in the inner part of the rainbow. Others like dense veins - any transparency or fading is a defect for them - as well as granules and spots that are not outgrowth, but, as also happens in the human body, mostly flat. Even the smell of the substance is a reason for value. The crystal is the result of a cause contrary to the one exposed, of a very intense solidification by freezing [...]".

See the Kantharos or Crawford Cup, British Museum, London, 1st-2nd A.D, found on the border between Syria and Turkey, or The Barber Cup, British Museum, London, 1st-2nd A.D, found on the border between Syria and Turkey (However, other research establishes that the "murra" should instead be identified with several specimens of banded agate and not with the fluorite).

This unique specimen is a beautiful exemple of the ancient craftsmanship from the choice of the bicolor fluorite and its artisitic treatment, combining both the stone and the mythic animal characteristics to emphasize the power of the symbolic hence the protective function of the sculpture. Wear marks. No missing parts. Extremely rare.

Parallels: Enrico Butini Enigma dei vasi murrini. Leggende, storia, letteratura, indagine archeogemmologica. L'ERMA di BRETSCHNEIDER 2019; Dario Del Bufalo, Murrina Vasa: a luxury of imperial Rome, Roma 2016.

Provenance : U.K., private collection. Property of an East London gentleman; formerly acquired by R. Ancient Art from Rabi Gallery (Mount st.) in the 80's.

£ 8.000 - 12.000



**A FINE GREEK GARNET MICROSCULPTURE MOUNTED  
ON A MODERN GOLD RING. LIONESS.**

5th - 4th century B.C.

Stone: 16 mm ; Ring: 16 x 18 mm ; 12.80 gr

The feline is lying down, with the body in profile and the head raised facing frontally. The eyes are round, made of a different stone and set in the garnet microsculpture in two small holes. The style and the execution are typical of this classical Greek production. Attractive vivid color of the stone. The postclassical gold massive ring is inspired by ancient models.

Slight wear marks. Very rare.

Parallels: G.M.A. Richter, Catalogue of engraved gems. Greek, etruscan and roman. The Metropolitan Museum of New York, p. 15 n. 55; Antiken Gemmen in Deutschen Sammlungen, Band I, Staatliche Munzsammlung Munchen, p. 70 n. 358.

Provenance : European private collection.

**£ 1.800 - 3.000**







**A RARE ETRUSCAN AGATE INTAGLIO SET IN AN ANCIENT MASSIVE GOLD RING.  
SILENUS.**

5th century B.C.

Intaglio : 6 x 9 mm ; Ring : 15 x 14 mm ; 16, 02 gr

The figure is in the "Knielauf" position and turned on the left. Groundline. Cable border. The mounting is a plain broad hoop, rounded without, flat within and ending on either side with female head characterized by an archaic style with large almond eyes. The heads are supporting the almond-shaped bezel set with the agate intaglio and decorated with incised short braided lines. This ring typology is typical archaic greek (Boardman, 1967) yet the style and production of this example is etruscan as well as the intaglio execution. The form of the ring is referable to the "lion ring" type conserved in the British Museum, London.

The use of the ring with "cartridge" or with engraved stone as stamp-seal, becomes very widespread in the middle of the 6th century B.C., and often represents single figures; real or fantastic animals, or complex scenes. Very fine and rare specimen.

Parallels : F.,Marshall, 1968, pl. VIII, n° 300; Metropolitan Museum, NY, inv.40.11.16; Cristofani, Martelli, *L'Oro degli Etruschi*, 1985, p.56, fig. 10.

Provenance : U.K., private collection, 1985. Formerly Arthur Sambon (1867-1947) collection, Paris.

£ 4.500 - 6.000





**AN ETRUSCAN AGATE SCARAB INTAGLIO,  
MOUNTED ON AN ANCIENT GOLD RING. HERMES.**

5th century B.C.

Intaglio : 11 x 15 x 9 mm ; Ring diam. 20 mm -;7,5 gr

The character can be identified as Hermes. The god is standing, the body turned on the left meanwhile his head is reversed on the right. He holds the caduceus in his left hand, and the purse in the right one. Clothes and hat in oriental style. Groundline. Cable border. For the mounting; hoop angular on the outside ending with small convex discs with agate scarab revolving on a wire swivel passing through the disks and twisted around the ends of the hoop. The stone is drilled lengthwise and filled with gold.

Parallels : F.,Marshall , 1968, pl. XV, n°314

Provenance : U.K., private collection, 80's.

£ 3.000 - 6.000







**AN ETRUSCAN CARNELIAN SCARAB INTAGLIO,  
MOUNTED ON AN ANCIENT GOLD RING. ATHLETE.**

5th - 4th century B.C.

Intaglio : 9 x 11 x 6 mm ; Ring : 19 x 17 mm ; 9,27 gr

The masculine figure is facing left, leaning forward, holding a sphere (or a disc) with the right hand, while the left arm counterbalances backward. The very developed musculature is marked by voluminous shoulders and thighs, as well as the bust cut in "v". His posture, his anatomy and his hairstyle recalls the figure of the Greek athlete, although the style of the incision is Etruscan. Globular style. Cable border. The mounting is a thin broad hoop, convex without, concave within, ending in large cylindrical ornaments which are decorated with 2 ranges of 3 granules decorated with spool wires, separated by wires. Very fine conservation.

Parallels : F., Marshall, 1968, pl.X, n° 342; G., Nicolini, *Technique des ors antiques*, pl. 221-224; J., Boardman, *Greek Gems and Finger rings*, 1970, pl.336, p. 183; P. Zazoff, *Etruskische Skarabaen* n. 294.

Provenance : U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947) collection.

£ 2.000 - 4.000







**AN ETRUSCAN CARNELIAN SCARAB INTAGLIO,  
MOUNTED ON AN ANCIENT GOLD RING. WARRIOR AND FAUN.**

4th century B.C.

Intaglio : 12 x 16 x 8 mm ; Ring : 17 x 21 mm ; 11,12 gr

The two characters are facing left. The warrior is riding a horse, holding a spear in his left hand. Behind, the faun in "Knielauf" position also carries a weapon toward him. Globular style. Cable border. The mounting is a large broad hoop ending with small convex discs with carnelian scarab; the stone is revolving on a wire swivel passing through the disks and twisted around the ends of the hoop. The scarab is partially damaged on the convex backside.

Parallels : J., Boardman, *Intaglios and rings*, 1975, n°188 et 189.

Provenance : U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947) collection.

£ 2.500 - 5.000



**AN ETRUSCAN CARNELIAN SCARAB INTAGLIO  
MOUNTED ON AN ANCIENT GOLD RING. CENTAUR.**

4th century B.C.

Intaglio : 11 x 14 x 7 mm ; Ring diam : 17 mm circa ; 3,73 gr

The creature is turned on the left side, holding a spear.  
Cable border. Globular style. Attractive color of the stone.  
The mounting is a large broad hoop ending with small convex discs with the carnelian scarab; the intaglio is revolving on a wire swivel, passing through the disks and twisted around the ends of the hoop. Small chip on the scarab wing.

Parallel: Aa.Vv., L'Oro degli Etruschi, M. Cristofani and M. Martelli, n. 270.

Provenance : Property of a gentleman, U.K., London. Ex Christie's, Fine Antiquities, 6 July 1994, lot 339.

£ 2.000 - 5.000





**AN ETRUSCAN CARNELIAN SCARAB INTAGLIO,  
MOUNTED ON AN ANCIENT GOLD RING. ANTELOPE.**

4th century B.C.

Intaglio : 12 x 16 x 9 mm ; Ring : 20 x 18 mm ; 7 gr

The animal is running to the left side.  
Globular style. Cable border. The mounting is a plain rounded hoop ending with convex terminals. The carnelian scarab revolved on a visible gold pin which passed through the terminals ending and twisted around the ends of the hoop.

Parallel : Museo Archeologico Nazionale di Napoli, inv. 27073/1228.

Provenance : U.K. private collection, 80's.

£ 2.500 - 5.000



**A PHOENICIAN BLUE GLASS PASTE SCARAB INTAGLIO,  
MOUNTED ON AN ANCIENT GOLD RING. QUADRUPED.**

5th - 4th century B.C.

Intaglio : 10 x 12 x 5 mm ; Ring diam : 17 mm ; 2,77 gr

The animal is facing left. For the mounting, the refined ring-shaped hoop is formed by the interweaving of two thread-like elements of different thickness and ends near the scarab with a spiral twisted pattern. The mounting style reminds etruscan production, which makes this scaraboid ring an example of one of the most developed market in Etruria. Very fine condition.

Parallel : Museo Archeologico Nazionale di Napoli, inv. 27073/1228.

Provenance : U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947) collection.

£ 1.200 - 1.500



**AN ETRUSCAN BANDED AGATE SCARAB INTAGLIO,  
MOUNTED ON A GOLD RING. HORNED STAG RUNNING.**

4th century B.C.

Intaglio : 10 x 14 x 7 mm ; Ring diam : 19 x 16 mm ; 5,84 gr

The quadrupede is running to the right, his head turned on the left. Globular style. Rope pattern border. The gold mounting, a swivel-ring with lion head terminals is probably postclassical. Very fine condition.

Provenance : Property of a gentleman, London. Ex Christie's, Fine Antiquities, 6 July 1994, lot 339.

£ 2.500 - 5.000







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**AN ETRUSCAN CARNELIAN SCARAB INTAGLIO.**

**HERMES WITH CADUCEUS.**

4th-3rd century B.C.

11 x 15 x 9,5 mm

The young god is seated on top of the rocks, facing right. His body is naked and has a detailed incised musculature, emphasized by the presence of globular elements. On his head he wears the petasus while on his shoulders a cloak with chlamys. With the left hand he holds the handle of the caduceus, while with the right he seems to touch one of the two snakes entwined with the magic stick, facing downwards. A foot and one hand of the god are engraved over the dotted frame, with a globular termination, according to a style typical of this production (near the so-called "Italic- Etruscanizing group" of the 3rd century B.C., Richter, Pl. XXXIV).

The allegorical scene seems to be inspired from a mythical episode while the pose recalls the scenes of characters who manufacture or create tools-works of art. Around the figure, a dotted frame finely engraved. The figure is executed in a refined way and is characterized by a mirror polish in all its details. Slight superficial crack on the back of the beetle. Wear marks. Rare

Provenance : U.K. private collection 80's.

£ 1.500 - 3.000





**A ROMAN AMBER FINGER RING  
WITH LION PROTOME.**

1st – 2nd century A.D.

30 x 32 mm

Ring shaped in a fine twist. The bezel in a form of a crouched lion. Nice dark red color, opaque on the surface.

Parallel: Cabinet des Médailles, Paris, inv. Froehner.1138

Provenance : U.K. private collection, London.

£ 1.800 – 2.500



**A VERY FINE PAIR OF ETRUSCAN GOLD  
BAULETTO TYPE EARRINGS**

6th century B.C.

H: 18 mm ; 4,01 gr

Broad strip of gold bent into three-quarters of a cylinder. The two ends of the strip are joined by a wire or narrow band, which attached the cylinder to the ear. The larger surface of the cylinder is decorated with filigree and granulation. The terminals are embossed with vegetal and lion protome pattern. Very fine work.

Traces of oxydation on the back of one earring and on its terminal clasp.

Parallel: Dallas Museum of Art, inv. 1991.75.17.A-B

Provenance : U.K. private collection.

£ 800 - 2.000



# **A ROMAN NICOLO INTAGLIO SET IN AN ETRUSCAN GOLD RING. BULL.**

Intaglio: 1st - 2nd century A.D. ; Ring: 4th - 3rd century B.C.

Intaglio : 9 x 12 mm ; Ring diam : 15 x 12 mm ; 4,02 gr

This specimen is an interesting testimony of glyptic reuse. The gold-foil hollow ring is an Etruscan production; the nicolo intaglio is a roman imperial production (a similar case is attested, with the same type of stone, London, British Museum, FR 298). Intact.

Parallel: Aa.Vv., L'Oro degli Etruschi, M. Cristofani and M. Martelli, p. 300 n. 190.

Provenance : U.K. private collection.

£ 600 - 1.200







31

**A GROUP OF 19 ETRUSCAN GOLD BEADS.**

6th century B.C.

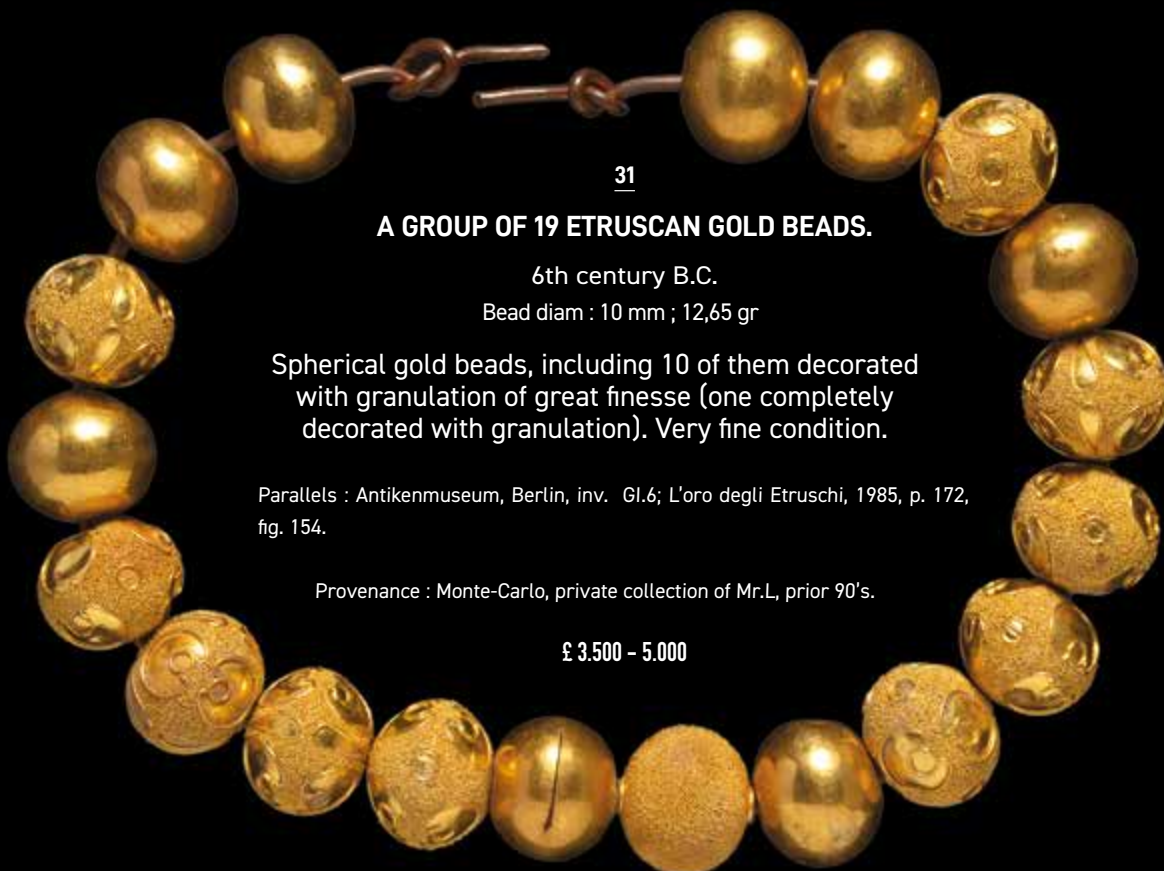
Bead diam : 10 mm ; 12,65 gr

Spherical gold beads, including 10 of them decorated with granulation of great finesse (one completely decorated with granulation). Very fine condition.

Parallels : Antikenmuseum, Berlin, inv. Gl.6; L'oro degli Etruschi, 1985, p. 172, fig. 154.

Provenance : Monte-Carlo, private collection of Mr.L, prior 90's.

£ 3.500 - 5.000





# A PAIR OF ETRUSCAN GOLD DISC EAR-STUD.

2nd half of the 6th century B.C.

Diam : 34 mm ; 11,18 gr

The disks are formed of a circular gold sheet, the outer surface of which has a central floral element composed of radiated leaves of gold, each bearing granules at its top, and background in granulation. Three concentric bands encircle the floral: The outtern band is composed with 28 flowers made with curl leaves, granulated beads alternated with plain one. The intern band is composed with 57 gold spheres encircled with beaded wire. Backside covered with a plain gold sheet. Hole at the center to attach the ear clip (one partially remained). The central gold bead are missing in each earring. Originally an East Greek type, striking disk earrings were a fashionable female accessory for several centuries. Complex patterns were made with filigree and granulation, techniques of applying fine gold wires and minicule granules to create intricate designs.

Parallels : J.-P Getty Museum, Los Angeles, inv. 83.AM.2.2.1; Metropolitan Museum, NY, inv. 13.225.30a,b.

Cristofani, M., Martelli, M. , *L'oro degli Etruschi*, 1985, p. 170, fig. 148-153

Marshall 1911, pp. 136-137, n. 1414 tav. 20.

Provenance : Monte-Carlo, private collection of Mr. L. prior 90's

£ 2.000 - 4.000









**A VERY FINE EARLY HELLENISTIC GOLD RING WITH ENGRAVED BEZEL.  
APHRODITE AND EROS.**

4th - 3rd century B.C.

Bezel diam : 25 mm - ring : 20 x 15 mm - 16,12 gr

The hoop is rounded without, flat within, ending on a flat large circular bezel. The bezel is engraved with the group of Aphrodite and Eros. The goddess is standing in a contrapposto posture, her right leg slightly bent forward. She wears a chiton with a himation which shows her body shape by transparency. Turned to the right, she's sprinkling incense on to the flame of a three-legged incense-burner. The little winged god is seated on her right shoulder and turns to crown her. Groundline. Solid gold. Slight wear marks. Very fine condition and rare specimen. For a similar scene and ring see Metropolitan Museum, New-York, inv. 06.1125.

Published in Guilhou (de Ricci), n° 289. Guilhou, n° 132. Boardman, GGFR 421, n° 690. Boardman, Scarisbrick, n° 11.

Parallels: Chabouillet, A., Catalogue général et raisonné des camées et pierres gravées, Paris : 1858, n°2630.

Marshall, F.H., 1968, n° 83 et 84; Richter, Gisela M. A. 1920. Catalogue of Engraved Gems of the Classical Style. no. 48, pp. 45-46, pl. 20, New York: The MET; Lexicon Iconographicum Mythologiae Classicae (LIMC). 1984. Vol. 2: Aphrodisias-Athena. "Aphrodite," p. 41, no. 286, pl. 30, Zürich: Artemis Verlag

Provenance : Property of a gentleman, London. Acquired at Sotheby's, Antiquities, London, 14th Dec. 1990, lot 93.

Ex-Guilhou Collection. Ex Harari Collection.

£ 20.000 - 50.000





**AN FINE HELLENISTIC GARNET INTAGLIO MOUNTED ON AN ANCIENT GOLD RING.  
BUST OF ISIS.**

2nd - 1st century B.C.

Intaglio : 10 x 14 mm ; Ring : 17 x 16 mm ; 7,89 gr

With a hollow gold hoop, broad shoulders ending with an oval bezel set with a garnet intaglio. The gem shows the bust of a woman, as Isis, with calamistrated locks, wearing a diadema. Use of globular elements for the eye and the mouth. This is possibly the portrait of a Ptolemaic queen as Isis, perhaps Cleopatra Thea (see Plantzos 52 - 4, pls. 9-11). High convex garnet stone. Mirror polishing. This beautiful intaglio is set on an ancient gold ring. Very fine condition.

Parallels: J. Boardman, C. Wagner, *Masterpieces in miniature. Engraved gems from prehistory to the present*, p. 131 n. 119; *Antiken gemmen in Deutschen sammlungen, band I, Staatliche - Munchen*, p. 81 n. 439 (Granat). M.L. Vollenweider, *Camées et intailles*, Cabinet des médailles, . 105 n. 92 (Cléopâtre I assimilée à Isis).

Provenance : U.K. private collection, London.

£ 3.500 - 6.000





**A NORTH-WEST INDIAN GOLD RING WITH GARNET INTAGLIO.  
BUST OF MAN WITH INSCRIPTIONS.**

5th - 6th century A.D.

Intaglio : 10 x 13 mm ; Ring : 16 x 13 mm ; 11,47 gr

A large hollowed hoop, rounded without, flatten within. The oval bezel set with a nice thick intaglio. Gold sphere on the hoop, to mark the sens of impression. The male bust is turned on the left. Clean-shaved, but has a moustache. He wears an earring with two circular pendants. On the edge, clockwise, Brahmi script. Rare.

Parallels: J. Spier, J. Ogden, *Rings of the ancient world*, p. 53 n. 16; Henig, M., *Classical Gems*, 1994, p.216-217, n°484-488.

Provenance : U.K., private collection, London.

£ 3.000 - 5.000



# **A PTOLEMAIC GARNET INTAGLIO SET IN A GOLD RING. CORNUCOPIA.**

3rd - 2nd century B.C.

Intaglio : 10 x 15 mm ; Ring : 17 x 15 mm ; 9,62 gr

This fine convex hellenistic garnet intaglio is set in an ancient gold ring. The cornucopia, engraved in the typical ptolemaic model as in the coins, is characterized by two grape bunches hanging at sides, bound with fillet (see Ptolemaic Kings of Egypt. Arsinoe II Philadelphos. AV Mnaieion - "Oktadrachm" Alexandria mint. Struck under Ptolemy II, circa 252/1-250/49 BC). Attractive color of the stone. Mirror polishing.

Provenance : U.K., private collection.

£ 2.000 - 3.000



**A LARGE LATE HELLENISTIC CARNELIAN INTAGLIO. CORNUCOPIA.**

2nd century B.C.

14 x 17 x 3,5 mm

This beautiful and well detailed cornucopia with ribbons is inspired by ptolemaic coins issues (see: Ptolemaic Kings of Egypt, Arsinoe II Philadelphos or Ptolemy III Evergetes and posthumus issues, mint of Alexandria). Emblema of good luck and abundance, elegantly composed. Use of globular elements. Slight wear marks. Attractive color of the stone.

Provenance : U.K., private collection.

£ 300 - 600





# A VERY FINE GREEK LATE CLASSICAL RECTANGULAR SARD INTAGLIO-PLAQUE. ATHENA.

Late 4th century B.C.

18,5 x 39 x 3 mm

Athena, walking on tiptoe to the left side, holding a spear in the left hand and a round-shield (with Medusa mask in relief) in the right arm. She wears a crested Attic helmet and a long belted chiton, with aegis. Small groundline. The light dancing pose is far removed from the early stately representations of Athena. The elegant transparency of the folds is in line with the late fifth and early fourth century work. An interesting parallel for the iconography and the pose, is a sard intaglio (British Museum, 65.7-12.141, 3rd century B.C., Walters Cat. no. 1144); for the shape of the plaque, a quadrangular chalcedony with back faceted, Maenad (found in the theatre of Dionysos, Athens, now in the Staatliche Museum of Berlin).

This remarkable rectangular sard is a rare and precious testimony of Greek glyptic production of the late classical period. The beauty of the engraving, the style perfection and the great rarity of the typology (a large, rectangular plaque, extremely thin) make it more difficult to find close comparisons to this piece, in some aspects apparently unique in its kind.

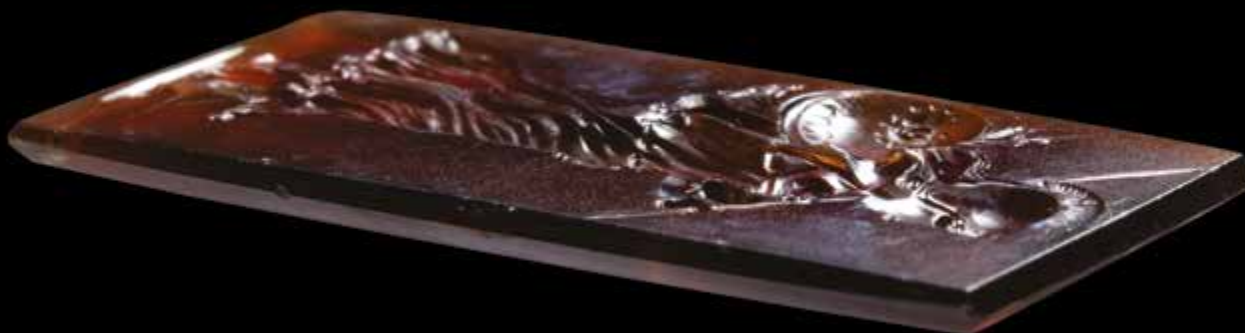
An interesting detail of this piece is the presence of ancient fixing holes present on the stone, directly on the figure. These are four fixing points each consisting of two circular holes. Only in one case the two holes remain intact and circular (on the right, on the hand of the figure). In the other three cases, however, the small portion that separated the two holes, too thin and fragile, is damaged; however their division is still visible.

The destination of this plaque is not entirely certain, but these holes suggest that probably, in a context to be defined, it was sewn directly to a precious dress-garment or a simulacrum. The stone is extremely thin, with a faceted back. On the surface, light traces of burning. Slight wear marks. Intact.

Parallels: G.M.A. Richter, *The engraved gems of the Greeks, Etruscans and Romans - part one. A History of Greek Art in miniature*, Phaidon 1968, p. 84 n. 253-255, p. 143 n. 549.

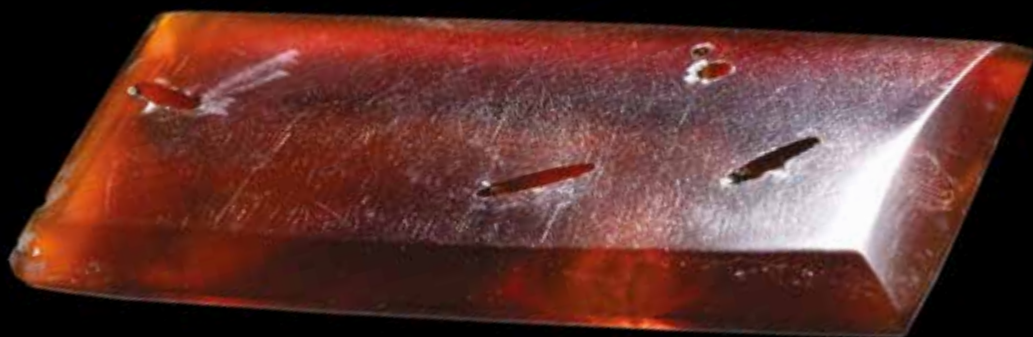
Provenance : U.K., private collection, London. Property of a London gentleman. Previously from the collection of R.T. formerly acquired on the Antique Hypermarket, M. Cohen (Antiques) in the 70's.

£ 15.000 - 30.000











**A FINE LATE HELLENISTIC GARNET INTAGLIO.  
EROTIC SCENE WITH HERM.**

2nd - 1st century B.C.

16 x 16 x 4 mm

A female satyr offers herself to a priapic herm on a base, her hand to its head, one foot raised on a low base. In front of her, a column surmounted by a priapic idol. Groundline. This erotic scene is inspired by ancient greek models, executed also in marble relief during the roman era. For a similar composition, see a roman marble sarcophagus carved with scenes of Bacchic revelry, 2nd century A.D.

See the detail of a female Pan (and a Pan headed herm), and copied also in other similar variant as for a carnelian intaglio, Marlborough gem collection (a male with short cloak standing on a low column; a bearded satyr playing double pipes; a burning altar; a girl satyr offers herself to a priapic herm on a base, her hand to its head, one foot raised on a low base). Very vivid and attractive color of the stone. Mirror polishing. Wear marks. Rare.

Parallels: Beazley Archive - Gem Database, cast from the Marlborough gems, n. 336, carnelian intaglio in a gold ring, Story-Maskelyne, M.H.: *The Marlborough Gems* (1870): no. 637; Boardman, J., Scarisbrick, D., Wagner C., Zwierlein-Diehl, E: *The Marlborough Gems* (2009): no. 336; Catherine Johns, *Sex or Symbol. Erotic images of Greece and Rome*, 1989.

Provenance : U.K., private collection, London, 80's.

£ 1.500 - 3.000





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**A LATE HELLENISTIC TWO-FACED GLASS INTAGLIO.  
EROS WITH STAG & EROS WITH A DOG.**

2nd - 1st century B.C.

20 x 32 x 11 mm

This rare oval-shaped glass intaglio presents a scene on each face. On one face, the scene is rendered horizontally with an Eros walking on the left and a stag looking toward him. On the other one, the scene is treated vertically, with Eros and his dog turned on the left. Groundline. The pendant is drilled lengthwise, with bronze traces inside. Nice iridescent patina.

Provenance : U.K., private collection, London.

£ 2.000 - 4.000



### A VERY FINE HELLENISTIC JACINTH INTAGLIO. SEATED SATYR.

3rd - 2nd century B.C.

Intaglio : 15 x 19 mm ; Ring : 18 x 17 mm ; 3,30 gr

Formerly in the Ionides Collection, this beautiful intaglio is characterized by a convex face and a flat back, with the figure of a bald and elderly satyr, seated beside a tree, his bagpipes hung up behind him.

The stone is set as a ring in a modern metal mounting. Slight wear marks.

Beautiful color of the stone, which becomes lighter where the intaglio is deeper.

**Sir John Boardman remarks** "To judge from the confident and bold cutting of the scene on n° 16 this is another Hellenistic gem. Later treatment of this subject would have rendered the anatomy, features and tree in greater detail but with less sculptural force. The satyr has hung up his pipes and sits tired and somewhat fuddled in a pose long employed in Greek Art for similar, although generally heroic subjects - the bomused, mad Ajax, sulking Achilles, even the sad patient Penelope. Here the comparative triviality of the subject takes nothing from the dignity of the figure. We might recognize here Marsyas, defeated by Apollo who has hung his now useless pipes on the tree to which he will soon be bound, to be flayed for thi presumption. Such representations are seen on gems but it should be the reed pipes (auloi) that he played, and not the bagpipes, as here. However, the Marsyas scenes probably inspired this picture".

Parallels: J. Boardman, Engraved gems. The Ionides collection, pp. 21-22 n. 16; p. 93 fig; 16.

Provenance : U.K., private collection. Formerly in the Ionides Collection, formed by Constantine Alexander Ionides (1833-1900) and his son, Alexander Constantine (1862-1931). Ex Sotheby's auction, Antiquities, London, December 1990, lot. 94.

£ 8.000 - 12.000







Extract of J., Boardman, fig.16

# A FINE ROMAN ITALIC BANDED AGATE INTAGLIO.

## OEDIPUS WITH THE SPHINX.

2nd century B.C.

15 x 21 x 3 mm

The Greek hero is standing, facing right, in front of the sphinx. The character is helmeted and holds a spear with a shield; on his shoulders he wears a cloak while the rest of the body is naked. The winged sphinx is seated on top of the rocks in the act of raising the right paw, while Oedipus brings his right hand towards the face, in a colloquial gesture, typical for this iconography. Groundline. The intaglio is engraved with great skill on an extraordinary variety of banded agate with dark brown bands almost black, honey tones and white with transparencies. Presence of globular elements that emphasize the anatomical details of the figures. Nice size of the stone. Wear marks. Slight chipping on the top edge. Rare.

Parallels: G. Sena Chiesa, *Gemme. Dalla corte imperiale alla corte celeste*, pp. 56- 57; *Die Antiken Gemmen des Kunsthistorisches Museum in Wien*, band III, p. 52 n. 1638. *Die Antiken Gemmen in Deutschen Sammlungen*, Band IV, Hannover und Hamburg, n. 1754.

Provenance : U.K., private collection, London, 80's.

£ 1.000 - 2.000



**A FINE AND LARGE BANDED AGATE ROMAN ITALIC INTAGLIO.  
WARRIOR.**

2nd century B.C.

10 x 16 x 3 mm

The male figure wears a helmet with a crest, and is characterized by a naked, slender and muscular body. The character, referable to an heroic figure, faces right and holds a small shield with his right hand (under which the sword is seen in the scabbard); with his left hand he holds a spear. At his feet, another larger shield on which a helmet is placed. Groundline.

Around, a dotted frame. The presence of a shield with a helmet at the feet of the warrior is referable to the commemoration and funeral honor of a soldier who died bravely in battle. Specimen executed with great technical skill and artistic finesse. Use of globular elements. Beautiful variety of banded agate with honey and brown tones, and characterized by a slight burn on the edge.

Provenance : U.K., private collection, London.

£ 1000 - 2.000





44

**A ROMAN ITALIC BURNT SARD. DYING OTRIADE.**

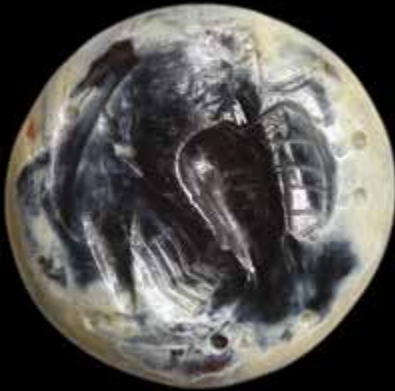
2nd century B.C.

Diam: 10 x 2 mm

The spartan warrior is seated on the ground, still holding the sword with his left hand and covering himself with the shield held by his right hand. The character wears helmet and armor. Use of globular elements, typical of the Italic style. Attractive and peculiar color of the stone due to burns. Interesting composition.

Provenance : U.K., private collection, London.

£ 500 - 1.000



45

**A FINE BANDED AGATE ROMAN ITALIC INTAGLIO. OMPHALE.**

2nd century B.C.

11 x 18 x 3 mm

The mythological figure is turned to the left, and supports the heavy club of Hercules on his delicate shoulders. Her naked body, depicted in her typical sensual pose, is partially protected by the leontea. Use of globular elements. Intaglio executed with technical skill and excellent composition. Extraordinary variety of banded agate, characterized by vivid colors. Slight wear marks. Chipping on the edge.

Provenance : U.K., private collection, London.

£ 800 - 1.500



46

**A ROMAN ITALIC BANDED AGATE INTAGLIO. MUSE**

2nd century B.C.

9 x 15 x 2 mm

The female figure is turned to the left and wears a long draped dress. With her left hand she holds a frond, with her right hand a theatrical mask. The figure, probably identifiable with Thalia or Melpomene, contemplates the mask and rests a foot on a globe. Use of globular elements. Slight wear mask.

Provenance : U.K., private collection, London.

£ 600 - 900



47

**A ROMAN ITALIC BANDED AGATE INTAGLIO. FAUN.**

2nd century B.C.

8,5 x 15 x 3 mm

The character is facing right on tiptoes; with his left hand he holds a curved stick as he raises the right hand towards his face. Groundline. Use of globular elements. Slight wear marks.

Provenance : U.K., private collection, London.

£ 500 - 800





**A ROMAN ITALIC CARNELIAN INTAGLIO.  
MALE FIGURE WITH HORSE.**

2nd - 1st century B.C.

15 x 19 x 4 mm

The figure is standing, with the front body slightly in three-quarters. Behind, the horse in profile, facing right. The body of the warrior is characterized by a very well-detailed anatomy, with the presence of numerous globular elements that emphasize the musculature and anatomical structure. The facial features are always performed with globules, as well as the thick helmet-shaped hair. Around, a dotted frame. Specimen executed with peculiar style. Very fine work. Rare.

Provenance : European private collection.

£ 3.000 - 6.000



**A LARGE ROMAN ITALIC CHALCEDONY INTAGLIO.****DIONYSOS WITH MASK.**

2nd - 1st century B.C.

13 x 21 x 3 mm

The young god is elegantly leaning against a column, in the act of contemplating a theatrical mask. Behind his shoulders, the thyrsus. His body is partially naked (only the legs are draped) and has a well-engraved musculature with delicate anatomical volumes. Numerous details are rendered with globular elements. Groundline. The elegant depiction is inspired by hellenistic models. Attractive size and color of the stone. Slight wear marks.

Provenance : U.K., private collection, Surrey.

£ 1.000 - 2.000



50

**A ROMAN ITALIC BANDED AGATE INTAGLIO. PEGASUS.**

2nd century B.C.

10 x 17 x 2 mm

The mythological winged creature is facing left. Use of globular elements.  
Wear marks. Chipping on the edge. Attractive vivid color of the stone.

Provenance : U.K., private collection, London.

£ 500 - 800



51

**A ROMAN ITALIC BANDED AGATE INTAGLIO. SEAGOAT.**

2nd - 1st century B.C.

7 x 10,5 x 1,5 mm

The marine creature is turned on the left side and characterized by a goat protome ending with a fish tail. Use of globular elements. Attractive color of the stone. Slight wear marks.

Provenance : U.K., private collection, London.

£ 400 - 600



52

**A ROMAN CARNELIAN INTAGLIO. SEAGOAT.**

1st century B.C. - 1st century A.D.

10 x 13 x 4 mm

The creature is facing left. Slight wear marks. Attractive color of the stone.

Provenance : U.K., private collection, London.

£ 400 - 800



53

**A ROMAN ITALIC CHALCEDONY INTAGLIO.**

**PEGASUS WITH INSCRIPTION AND ALLEGORICAL ATTRIBUTES.**

1st century B.C.

12 x 13 x 2 mm

Pegasus facing left, above a rudder. Around: SAVFEIVS - EROS - M.

Allegorical emblem referred to abundance and prosperity.

Use of globular elements. Slight wear marks.

Provenance : U.K., private collection, 70's, in the same family since then.

£ 500 - 1.000





54

**A ROMAN ITALIC CARNELIAN INTAGLIO. HORSE.**

2nd century B.C.

11 x 15 x 3 mm

The animal is turned towards the left side. The anatomical details engraved with globular elements. Slight wear marks.

Provenance : U.K., private collection, London.

£ 200 - 400



55

**A ROMAN ITALIC CARNELIAN INTAGLIO. ANTELOPE WITH POPPY FLOWER.**

2nd -1st century B.C.

11 x 12 x 2 mm

The quadruped is facing left, near a large poppy flower. Groundline. Use of globular elements. Slight wear marks.

Provenance : U.K., private collection, London.

£ 400 - 600



56

**A ROMAN CARNELIAN INTAGLIO. A GOAT UNDER A TREE.**

1st century B.C.

12 x 13 x 4 mm

The animal lifts its front legs to lean on a trunk of a tree and eats its leaves.  
Groundline. Bucolic scene. Use of globular elements. Wear marks.

Provenance : U.K., private collection, London.

£ 300 - 500



57

**A ROMAN BANDED AGATE INTAGLIO. BULL.**

1st - 2nd century A.D.

9 x 12 x 3,5 mm

The animal is turned on the left and characterized by a heavy body with the musculature in evidence. Groundline. Convex surface.

Provenance : U.K., private collection, London.

£ 300 - 500



58

**A ROMAN ITALIC BURNT SARD INTAGLIO. BULL**

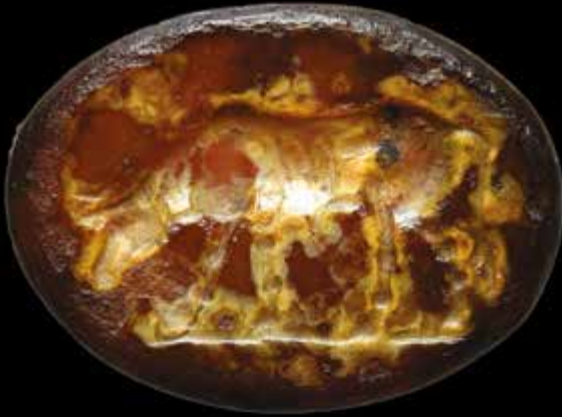
2nd century A.D.

9 x 12 x 2 mm

The animal is turned on the left. Anatomical details engraved with globular elements. Groundline. The stone is partially burnt with missing material on the surface.

Provenance : U.K., private collection, London.

£ 200 - 400



59

**A ROMAN CARNELIAN INTAGLIO. TWO HEIFERS.**

2nd century A.D.

8 x 13 x 4 mm

The two quadrupeds, grazing and stuck to each other (one on the first ground, the other in background). Groundline. Slight wear marks.

Provenance : U.K., private collection, London.

£ 250 - 500



60

**A ROMAN CARNELIAN INTAGLIO. BULL WITH A STAR.**

2nd - 3rd century A.D.

6 x 7,5 x 2 mm

The charging bull is depicted under a star. Astrological  
allegory. Groundline. Chipping on the edge.

Provenance : U.K., private collection, London.

£ 200 - 400



61

**A ROMAN CARNELIAN INTAGLIO. GOAT.**

1st - 2nd century A.D.

13 x 16 x 2 mm

The animal, under a bush, is running towards the right side.  
Bucolic scene. Chipping under the groundline.

Provenance : U.K., private collection, London.

£ 300 - 500





62

**A ROMAN YELLOW JASPER INTAGLIO. LION.**

2nd - 3rd century A.D.

11 x 13 x 2 mm

The animal is turned on the left side, rising his front legs. Groundline. Little chippings on the edge. Slight wear marks.

Provenance : U.K., private collection, London.

£ 250 - 500



63

**A ROMAN NICOLO INTAGLIO SET IN AN ANCIENT IRON FRAGMENTARY RING.**

**LION WITH CRESCENT MOON.**

2nd - 3rd century A.D.

Intaglio: 9 x 12mm - Mounting: 13 x 22 mm

The powerful feline is turned on the left side. Above, a crescent moon. Groundline. Allegorical depiction with astrological and magical meaning. Wear marks. Fragmentary iron mounting.

Provenance : U.K., private collection, London.

£ 500 - 1.000



64

**A ROMAN CARNELIAN INTAGLIO. SPHINX.**

2nd century A.D.

10 x 12 x 4 mm

The winged creature is turned on the left side with the body, turning back the head in three-quarters. Groundline. Unusual pose. Slight wear marks. Vivid color of the stone.

Provenance : U.K., private collection, London.



£ 500 - 1.000



65

**A ROMAN CARNELIAN INTAGLIO. PEGASUS.**

2nd century A.D.

9 x 10,5 x 2 mm

The winged creature is turned to the left side, raising the front right leg. Groundline. Slight wear marks. Light chipping on the edge.

Provenance : U.K., private collection, London.



£ 350 - 500



66

**A ROMAN CARNELIAN INTAGLIO. HORSE WITH MILITARY TROPHY.**

2nd - 3rd century A.D.

11 x 13 x 4 mm

The mighty animal heads to the left, turning its head back; in front of him a military trophy composed of lorica surmounted by a helmet and below a shield. Groundline. Wear marks. Chipping on the edge.

Provenance : U.K., private collection, London.

£ 400 - 600



67

**A ROMAN CARNELIAN INTAGLIO. BULL.**

2nd - 3rd century A.D.

8 x 11 x 2 mm

The animal is turned on the left. Groundline. Slight wear marks.

Provenance : U.K., private collection, London.

£ 250 - 500





68

**A ROMAN CARNELIAN INTAGLIO. CENTAUR WITH ATTRIBUTES.**

2nd - 3rd century A.D.

11 x 12 x 2 mm

The mythological creature is turned to the left, in the act of playing the lyre. Behind it appears a thyrsus as a reference to the Dionysian processions. Groundline.

Provenance : U.K., private collection, London.

£ 400 - 600



69

**A ROMAN CARNELIAN INTAGLIO. CENTAUR WITH A CHILD.**

2nd century A.D.

8 x 10 x 2 mm

The mythological scene is probably related to the childhood of Achilles, who was raised by the centaur Chiron. A small boy is in fact depicted here on the back of a centaur, who turns back to him offering an object. Interesting subject. Slight wear marks. Chipping on the edge.

Provenance : U.K., private collection, London.

£ 300 - 600





**A FINE ROMAN RED JASPER INTAGLIO. CENTAUR WITH ATTRIBUTES.**

1st - 2nd century A.D.

12 x 15 x 2,5 mm

The mythological creature is facing left, with one leg raised, showing the horse's body in profile and the human torso almost frontally. With the right hand he holds a plate with offerings (votive scene), while with the left he holds the pedum. The head is in profile and is characterized by a thick beard and hair. Fine execution for the anatomical details, after the classical greek models. A chip on the edge.

Slight wear marks.

Provenance : U.K., private collection, London, 80's.

£ 1.000 - 2.000



### A RARE ROMAN GARNET INTAGLIO. HYBRID FEMALE CREATURE.

2nd - 3rd century A.D.

9 x 12 x 3 mm

The monstrous creature is formed by a human body with bird legs, similar to the harpies (which are usually winged). The figure advances to the left, holding a purse for money with her right hand and a palm frond with her left. Apotropaic depiction referable to good luck. Attractive vivid color of the convex stone. Mirror polishing. Rare and unusual iconography.

Provenance : U.K., private collection.

£ 400 - 800



### A ROMAN RED JASPER INTAGLIO. GRYLLOS.

2nd century A.D.

8 x 10 x 2 mm

The hybrid composition is formed by a silenus mask with an elephant head terminal on the top (referred to the Africa); a young satyr mask and a bearded man mask. Apotropaic gem. Attractive vivid color of the stone.

Provenance : U.K., private collection.

£ 300 - 500



73

**A ROMAN CARNELIAN INTAGLIO. GRYLLOS.**

1st century B.C. - 1st century A.D.

12 x 13 x 2 mm

The hybrid representation is composed with the masks of two elderly Sileni and of a young satyr. Apotropaic and magical depiction. Wear marks. Vivid color of the stone.

Provenance : U.K., private collection.

£ 400 - 600



74

**A ROMAN LATE REPUBLICAN AGATE INTAGLIO. ACTOR WITH MASK.**

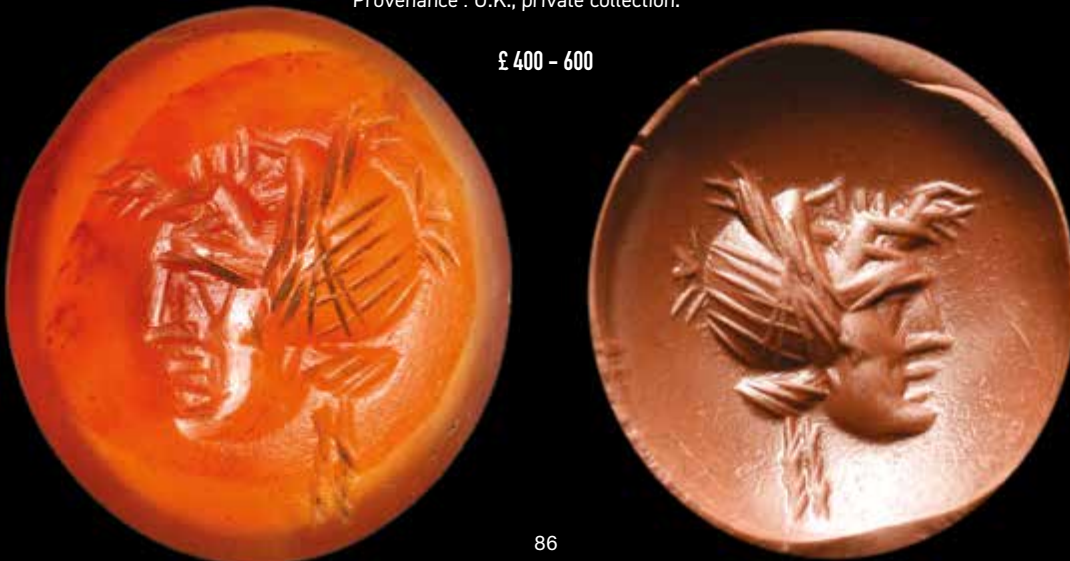
1st century B.C. - 1st century A.D.

11 x 12 x 3 mm

The juvenile face, turned to the left, has on his head (still partially worn over his face) the mask of an old character. The composition can be referred to the gryllos typology, without excluding a certain apotropaic component.

Provenance : U.K., private collection.

£ 400 - 600





**A ROMAN REPUBLICAN GARNET INTAGLIO. SCORPIO WITH LETTERS.**

1st century B.C.

11 x 14 x 13,5 mm

The insect is surrounded by letters: PA - P- I -A . Emblema. The backside of the stone is concave. Use of globular elements. Slight wear marks. Attractive color of the stone.

Provenance : U.K., private collection.

£ 600 - 900





**A ROMAN RED JASPER INTAGLIO. WINGED SEA HORSE.**

2nd - 3rd century A.D.

18 x 26 x 5 mm

Sea horse turned on the left, forelegs moving. The left wing visible, the right wing hidden by the body of the animal. The hindquarters wound in a spiral, ending in a fish- tail. Large size of the stone. Chips on the edge and traces of burns. Slight wear marks. Probably produced by an eastern atelier inspired by graeco-persian models.

Parallels: Penn Museum, inv. 29-224-410. Cabinet des Médailles, Paris, Seyrig.1973.1.525.2.

Provenance : U.K., private collection, 70's, in the same family since then.

£ 500 - 1.000

**A ROMAN GLASS PASTE INTAGLIO. WINGED SOW.**

1st - 2nd century A.D.

11 x 15 x 3 mm

The winged animal is turned on the left, near a tree. The long wings have curved endings. Groundline. Rare subject.

Provenance : U.K., private collection, 70's, in the same family since then.

£ 200 - 400



78

**A ROMAN CHALCEDONY INTAGLIO. TWO COCKS.**

2nd century A.D.

11 x 15 x 3 mm

One cock, facing left pecking on the ground, while the other next, facing right, keeping the head raised; in the background, an altar. Groundline. Interesting votive scene, well composed. Nice size of the stone.

Provenance : U.K., private collection.

£ 400 - 800



79

**A ROMAN CARNELIAN INTAGLIO. ANT.**

2nd - 3rd century A.D.

11 x 13 x 3 mm

The insect is holding a wheat seed. Slight wear marks.

Provenance : U.K., private collection.

£ 200 - 300



80

**A ROMAN AGATE THREE-LAYERS AGATE INTAGLIO. LOBSTER.**

1st century B.C. - 1st century A.D.

10 x 13 x 5 mm

The shellfish is depicted with very detailed naturalistic style. The stone is highly polished in the engraved part. The representation is executed with great skills. Rare.

Provenance : U.K., private collection, London.

£ 150 - 300



81

**A ROMAN BANDED AGATE INTAGLIO. SPHINX.**

2nd century A.D.

10 x 11 x 2 mm

The mythological creature is facing left and characterized by a human head and a lion body with wings on its back. Presented, the lower body bent toward the floor, the sphinx shows an elegant posture that referring to the traditional classical greek representations. The wing feathers, the nose and the mouth details are rendered by short engraved lines. Groundline. Attractive variety of the stone.

Provenance : U.K., private collection, London.

£ 500 - 800



**A ROMAN AMETHYST INTAGLIO. EAGLE WITH PREY.**

1st - 2nd century A.D.

9 x 9 x 3 mm

The animal is facing right eviscerating a prey: with the claws he holds the hare and with his beak he removes the bowels. The depiction is finely engraved on a bright light purple amethyst. Allegorical scene referring to the strenght and the victory. Little crack on the edge and slight wear marks.

Provenance : European private collection.

£ 600 - 1.200

**A ROMAN RED JASPER INTAGLIO. BUCOLIC SCENE.**

2nd - 3rd century A.D.

6,5 x 9 x 1,5 mm

The scene is composed with a tree in the center with a bird on branch.

On the ground, two ear of corns. Groundline. Wear marks. On the reverse, lack of polishing due to the separation from the iron mounting.

Provenance : U.K., private collection, London.

£ 150 - 300





# **A LOT OF THREE ROMAN GOLD RINGS WITH STONES INTAGLIO AND GLASS.**

2nd - 4th century A.D.

Carnelian intaglio: 11 x 16 mm; ring diam: 18 mm; 10,26 gr.

Banded agate intaglio: 8 x 10mm; ring diam 15 mm; 6,53 gr.

Glass paste: 4 x 8 mm; ring 14 x 17 mm; 5,7 gr

From left to right: With an oval-shaped hoop, rounded without and flatten with-in. The broad shoulders are supporting a flared bezel set with a large carnelian intaglio. The scene is figuring a horse turned to the left and bending toward the ground with open-mouth to grasp something. The upper right leg raised. Groundline. The horse's mane and the general body volume are well rendered;  
With rounded hoop and angular-shaped shoulders, respectively set with an oval three-layers agate intaglio depicting a bird turned to left eating a branch. Groundline. And a rectangular green glass paste stone. Very good condition.

Provenance: UK private collection, London.

£ 2.000 - 4.000



# **A FINE ROMAN CARNELIAN APPLIQUE-CAMEO. FRONTAL HEAD OF A LION.**

2nd - 3rd century A.D.

18 x 20 x 12 mm

Lion's head in frontal position, slightly open jaws; and visible teeth. The snout is marked by carved lines for the lips hair and the center of the forehead presents wrinkles. The eyes are wide-open and globular, emphasizing the ferocity of the animal. The mane is arranged neatly in a radial pattern around the snout, short locks divided by curvilinear incisions. The ears are rounded in a regular hollow. The artifact is carved in high relief with great skill and reminds the hardstone phaleras with lion's head. The back is concave, and dug deep. Even the half-open mouth has a through-hole between the teeth. However, this carnelian specimen cannot be considered as a phalera, as it is very delicate and small in size, with no fixing holes. The iconographic typology, however, recalls the bronze phaleras or masks fixed on the doors. Its function could therefore be ornamental, perhaps for a jewel, boxe or a precious clothing, being also particularly light and emptied and therefore easy to wear. The stone shows signs of wear. For the not common phalera with lion's head in frontal position, the model must be identified, in addition to the already known bronze lion's head phaleras, both in the sculptural production (lion's masks set on marble sarcophagus of the late imperial production-oriental workshops), and in the bronze studs that held the rings to knock on the doors (so-called "roman lion head door knocker"). An interesting comparison also comes from the glyptic collections of the Kunsthistorisches Museum of Vienna: chalcedony phalera-cameo, frontal lion's head, n. inv. X 11, light blue chalcedony with opalescent tones, dated II-III century A.D. (from Coll. Joseph de France - Baroness K. von Hess 1808).

Provenance: UK private collection, London.

£ 1.500 - 3.000



**A FINE ROMAN CARNELIAN INTAGLIO. SOW.**

1st century B.C. - 1st century A.D.

10 x 12 x 5 mm

The heavy seated sow with four teats, facing left. At right, a tree with globular-style leaves. Motif situated on a curved ground line that connects to the trunk of the tree-branch. Use of globular elements. Intaglio executed with art and great skill. Attractive color of the stone. Slight wear marks. Chipping on the edge.

Parallel: Museum of Fine Art, Boston, inv. 98.739.

Provenance : U.K., private collection, London, 80's.

£ 500 - 800

**A ROMAN CARNELIAN INTAGLIO. THE SHE-WOLF WITH THE TWINS.**

1st - 2nd century A.D.

8 x 10 x 5 mm

The allegorical scene is referred to the founding myths of the ancient Rome, one of the most emblematic. The twins Romulus and Remus are feeding on the animal's breasts; she is facing left but with her head turned to the right to protect the two infants. Groundline. According to tradition, Rome was founded in 753 B.C. by the twins Romulus and Remus. Sons of Mars and a mortal woman named Rhea Silvia, the twins were abandoned by their uncle in the Tibur river. A she-wolf discovered them on the banks of the river and fed them until they were taken in by a passing shepherd, Faustulus. The representation of the wolf feeding the twins became a popular subject in Roman Republican and Imperial art. Slight wear marks. Chipping on the edge. Attractive color of the stone.

Parallels: Metropolitan Museum, NY, inv. 41.160.69.

Provenance : U.K., private collection.

£ 500 - 1.000



**A ROMAN REPUBLICAN CARNELIAN INTAGLIO.  
TWO CICADAS FIGHTING AS GLADIATORS.**

1st century B.C.

17 x 21 x 3,5 mm

The two insects fight vigorously using gladiators weapons. The cicada on the left protects itself with a shield and raises the sword to hit its opponent, who fights with a spear and a shield. Both insects are finely engraved in detail, with the use of the typical mirror-polished globular elements. Groundline. Traces of letters in the field, partly erased due to the ancient wear marks of the stone surface. Attractive size and color of the stone. Slight crack in the lower left corner of the stone. Rare subject referable to the late republican repertoire of insects that perform human actions.

Parallels: Antike Gemmen in Deutschen Sammlungen, Band II, Staatliche Museen Preubischer Kultubesitz Antikenabteilung-Berlin, n. 424-425, inv. FG6525- 24.

Provenance : U.K., private collection, London, 80's.

£ 950 - 1.500





**AN UNUSUAL ROMAN CARNELIAN INTAGLIO.****SIX BOARS.**

1st century B.C. - 1st century A.D.

9,5 x 11 x 1,5 mm

An extraordinary representation of six wild boars seen in profile, facing left, one behind the other in perspective. It is possible to see the whole body in foreground, and just the snout, back and curled tail for the others. Groundline. The intaglio is performed with great skill considering also the size of the stone. Use of globular elements. Mirror polishing. Attractive vivid color of the stone. Slight wear marks. Rare.

Provenance : U.K., private collection, 80's.

£ 1.500 - 3.000





**A ROMAN ROCK CRYSTAL MICROSCULPTURE.****FISH.**

1st - 3rd century A.D.

L: 48 mm

The animal with flat back, elongated body, a short serrated tail, and engraved fin; a rounded eye, a slightly open-mouth with a little through hole. Colorless crystal, with internal inclusions and patina deposits on the surface. Wear marks. Probably a game-counter or an amulet.

Parallels : U. Pannuti, Catalogo della collezione glittica, Museo Archeologico Nazionale di Napoli, vol. 1, p. 154 n. 283, 284, 285 ss.; British Museum, inv. 1814,0704.1132 ss.

Provenance : European private collection.

£ 500 - 1.000



91

**A ROMAN ROCK CRYSTAL MICROSCULPTURE. CICADA.**

1st - 3rd century A.D.

Dim: 40 x 17 mm

The insect has an elongated body, with parallel or crossed grooves engraved for both body segments and wings. Big bulging eyes. Lack on one wing. Wear marks. Extremely clear and bright stone.

Provenance : U.K., private collection.

£ 1.000 - 2.000



92

**A ROMAN ROCK CRYSTAL MICROSCULPTURE. CICADA.**

1st - 3rd century A.D.

L: 36 mm

The insect has a large and stocky body, with parallel or crossed grooves engraved for both the body segments and the wings. Big bulging eyes (one is missing). Lack on one wing. Signs of wear. Extremely clear and bright stone.

Parallels : U. Pannuti, Catalogo della collezione glittica, Museo Archeologico Nazionale di Napoli, vol. 1, p. 162 n. 300 ss.

Provenance : European private collection.

£ 450 - 900





93

**A ROMAN ITALIC BANDED AGATE INTAGLIO. BIRD WITH ATTRIBUTES.**

2nd - 1st century B.C.

9 x 13 x 2 mm

The animal is seated on the top of a case, near a poppy flower and a pedum. Allegorical emblema composed by funerary and bucolic attributes. Use of globular elements. Wear marks.

Provenance : U.K., private colle

£ 300 - 500



94

**A RARE EASTERN ROMAN ONYX INTAGLIO. ALLEGORICAL EMBLEMA.**

1st - 3rd century A.D.

12 x 17 x 3 mm

The representation is characterized by a stylized and symmetrical emblem structure, depicting racemes of grapes with bunches; in the center, probably a thyrsus or a scepter referable to the Dionysiac sphere. The unusual composition is known from some rare specimens, probably referable to eastern regions. Attractive variety of stone, finely engraved. The back has a chipped surface.

Parallels: Antiken Gemmen in deutschen sammlungen, band I, Staatliche Munzsammlung Munchen, teil 3, p. 116 n. 2879.

Provenance : European private collection.

£ 1.000 - 2.000



95

**A ROMAN CARNELIAN INTAGLIO. ALLEGORICAL EMBLEMA.**

2nd - 3rd century A.D.

10 x 12 x 3 mm

In the center, two clasped hands in the dextrarum junctio, holding a kalathos containing two ears of corn and two poppy flowers. On the sides, two cornucopias each surmounted by a parrot with poppy flower. Allegorical emblem referring to good luck and abundance. Slight wear marks. Chipping on the edge.

Provenance : U.K., private collection, London.

£ 400 - 600



96

**A ROMAN HELIOTROPE INTAGLIO. ALLEGORICAL EMBLEMA.**

2nd century A.D.

9 x 11 x 2 mm

In the center, a basket (kalathos) containing two ears of corn and a poppy flower. On the sides, according to a symmetrical composition, two cornucopias with globe. Allegory of abundance and prosperity. Beautiful variety of stone with vivid red inclusions. Slight wear marks.

Provenance : U.K., private collection, London, 80's.

£ 400 - 600



97

**A ROMAN CARNELIAN INTAGLIO. ALLEGORICAL EMBLEMA.**

2nd century A.D

9 x 12 x 2 mm

A modius is surmounted by a balance; above: two clasped hands holding an ear of corn, a palm branch and a caduceus (dextrarum junctio). Allegorical emblema referred to abundance, luck and union. Slight wear marks.

Provenance : U.K., private collection.

£ 300 - 500



98

**A LATE ROMAN TWO-LAYERS AGATE CAMEO. DEXTRARUM JUNCTIO.**

3rd - 4th century A.D.

8 x 11 x 3,5 mm

Two clasped hands. Allegorical depiction of the military and political alliance, as for a marriage. Wear marks. Chipping on the edge.

Provenance : U.K., private collection.

£ 500 - 800



**A ROMAN CARNELIAN INTAGLIO.****ALLEGORICAL EMBLEMA WITH TWO INSCRIBED MODIUS AND MASK.**

1st century A.D.

11,5 x 13 x 3 mm

The emblematic representation is composed of two Modii, separated in the center by an instrument resting on the container on the right. Above the right container: AV; on the left container, which contains two ears of wheat: OTI. In the field, the letters: A-V-C. Above, a frontal mask on crescent moon. Groundline. Unusual allegorical emblem, executed with great skill and compositional symmetry. The subject is probably referred to a corporation. Attractive color of stone. Slight wear marks. Rare.

Provenance : U.K private collection, London.

£ 800 - 1.200





100

**A ROMAN CARNELIAN INTAGLIO. DEXTRARUM JUNCTIO WITH LETTERS.**

1st century B.C. - 2nd century A.D.

9 x 12 x 2 mm

Two clasped hands, holding one ear of corn, a poppy flower and a branch; above the hands, the letter F-I (probably, FIDELITAS). Allegorical emblema referable to a marriage with auspicious of abundance and good luck. Slight wear marks.

Provenance : U.K., private collection.

£ 300 - 600



101

**A ROMAN REPUBLICAN SARD INTAGLIO. ALLEGORICAL EMBLEM.**

1st century B.C.

12 x 14 x 2 mm

In a vertical position, one hand is holding a poppy flower and two ears of wheat which elegantly hang downwards. Use of globular elements. Allegorical emblema referred to good luck, abundance and prosperity. Wear marks.

Provenance : U.K., private collection.

£ 600 - 800



**A LARGE ROMAN CARNELIAN INTAGLIO. CRESCENT MOON WITH SEVEN STARS.**

2nd century A.D

13 x 17 x 3 mm

Allegorical emblem with astrological references . Slight wear marks.

Parallels: U. Pannuti, Catalogo della collezione glittica, vol. II, p. 294.

Provenance : U.K., private collection.

£ 300 - 500



**A ROMAN DEEP RED CARNELIAN INTAGLIO. WINGED THUNDERBOLT.**

1st - 2nd century A.D.

10 x 13 x 3 mm

The emblematic depiction is inspired by coin issues (Divus Augustus Pater, AE dupondius - winged thunderbolts). Mirror polishing. Attractive color of the stone.

Provenance : U.K., private collection.

£ 400 - 600



**GOLD CUFFLINKS WITH SILVER GEM-IMPRESSION. A ROMAN GREEN CHALCEDONY INTAGLIO.  
WARSHIP WITH DOLPHINS.**

1st - 3rd century A.D.

Intaglio : 17 x 21 mm ; Weight (cufflinks) : 16,92 gr

The warship sails to the right and is characterized by a wild boar-headed rostrum, a high aplustre, oars at sea and a large, partially open sail; on board, 3 helmeted soldiers armed with spears and shields. On the rostrum there is an armed soldier (presumably the leader highlighted in a certain allegorical sense). At the bottom of the ship: the helmsman. In the sea, two dolphins. This specimen, engraved on a precious large green chalcedony, finds a very similar comparison with a specimen preserved at The Hermitage Museum. Slight wear marks. The stone is set in a gold mounting as a cufflink. The lot include a nice toned silver impression.

Parallels: The sails of Hellas. Seafaring in the ancient world. The State Hermitage Museum (Exhibition Catalogue), St; Petesburg 2010, p. 186 n. 101 inv.P 22776.

Provenance : European private collection.

£ 3.500 - 5.000







**A ROMAN ITALIC SARD INTAGLIO. TWO DOLPHINS ABOVE A SHIP.**

2nd - 1st century B.C.

10 x 14 x 2 mm

The two sea creatures are depicted on a military ship as an allegorical emblem. The ship is characterized by rostrum. Use of globular elements. Attractive color of the stone. Slight wear marks.

Provenance : U.K., private collection, London.

£ 500 - 800



# **A ROMAN CARNELIAN INTAGLIO. GALLEY WITH FIGURES.**

1st century B.C. - 1st century A.D.

12 x 13 x 2,5 mm

A galley with eight figures holding round shields; the warship has the rostrum and the aplustre, the sail closed and the ropes pulled. Below, the waves of the sea (for a similar representation of the boat see the carnelian intaglio, Berlin, inv. FG6880). Interesting detailed work. Attractive color of the stone. Wear marks. Rare.

Parallels: Antike Gemmen in Deutschen Sammlungen, Band II, Staatliche Museen Preubischer Kulturbesitz Antikenabteilung- Berlin, p. 176 n.476.

Provenance : U.K., private collection, London, 80's.

£ 500 - 1.000



**A ROMAN NICOLO INTAGLIO SET IN A MASSIVE GOLD RING. TREE.**

1st - 3rd century A.D.

Intaglio: 6 x 9 mm ; Ring diam: 12 x 16 mm ; 8,86 gr

In a central position, a tree, a symbol of strength and prosperity.  
The small stone is finely en- graved and shows slight signs of wear.

Provenance : U.K., private collection, London.

£ 900 - 1.200



**A ROMAN REPUBLICAN AMETHYST INTAGLIO.  
TWO SKELETONS WITH AMPHORA.**

1st century B.C.

16 x 21 x 3,5 mm

The two skeletons are standing symmetrically aside a large wine amphora, depicted in a central position. The skeleton on the right holds the amphora with his right hand and crowning with a laurel wreath his companion with the left one. The other skeleton leans peacefully against the oblong container. Groundline. The highly allegorical scene refers to death and pleasures of life, between the memento mori and a hymn to the triumph of life that overpasses even after death. This representation is attested in the late roman republican repertoire probably after similar mosaics representations.

Presence of globular elements.

Wear marks and slight small crack. Intaglio engraved with great skill (without excluding a certain sense of irony) on a very clear variety of amethyst, which alludes to the wine and the dionysian world. Very rare.



Parallels: Antike Gemmen in Deutschen Sammlungen, Band IV, Hannover und Hamburg, n. 468; Antike Gemmen in Deutschen Sammlungen, Band II, Staatliche Museen Preubischer Kulturbesitz Antikenabteilung- Berlin, n. 421 inv. FG6518.

Provenance: U.K., private collection, London, 70's.

£ 1.500 - 3.000





**A ROMAN REPUBLICAN CARNELIAN INTAGLIO. SHOE OF A HARUSPEX.**

1st century B.C.

9 x 10 x 2 mm

The Aruspice was a priest whi predicted the future analyzing animals viscera. His attributes and distinctive signs were the ituus and the typical shoe with curved raised point/rear termination. In this gem the shoe is facing left. Groundline. Use of globular elements. Attractive color of the stone. Rare.

Parallels: Antike Gemmen in Deutschen Sammlungen, Band IV, Hannover und Hamburg, n. 237 p. 65.

Provenance : Monte-Carlo, private collection of Mr. L, 1982.

£ 250 - 400

**110****A ROMAN CARNELIAN INTAGLIO. WINGED VICTORY.**

2nd - 3rd century A.D.

7 x 9 x 3 mm

The figure facing left, holds a laurel wreath with the left hand and a palm branch with the right. Groundline.

Provenance: U.K., private collection.

£ 300 - 500



111

**A ROMAN CARNELIAN INTAGLIO. VICTORY WITH A TROPHY.**

2nd - 3rd century A.D.

14 x 15 x 2 mm

The winged personification of the victory is turned on the left side, with draped legs, putting a shield on a military trophy (in the same position, the victory is usually depicted also writing on the shield). Slight wear marks.

Provenance: U.K., private collection.

£ 500 - 700



112

**A ROMAN LATE REPUBLICAN AMETHYST INTAGLIO. VICTORY WITH ATTRIBUTES.**

1st century B.C.

8 x 11 x 4 mm

The draped and winged figure is turned to the left, holding the palm branch with the right hand and the laurel wreath with the left one. Use of globular elements. Light crack in the stone. Attractive variety of light colored amethyst with darker purple hues.

Provenance: U.K., private collection.

£ 400 - 600



113

**A LARGE ROMAN CARNELIAN INTAGLIO. ARTEMIS.**

2nd century A.D.

13 x 15 x 3 mm

The goddess of the hunt faces left, and wears a short tunic with a cloak; the quiver can be seen on the shoulders. The figure holds a frond with her left hand just above a column, while she brings her right hand towards her face. Behind the small column is the deer, her sacred animal. Votive and devotional representation referable to the cult of Artemis. Beautiful composition. Attractive color of the stone. Chipping on the edge.

Provenance: U.K., private collection, London.

£ 500 - 800



114

**A ROMAN LATE REPUBLICAN GARNET INTAGLIO. APOLLO CITHAREDUS.**

1st century B.C.

9 x 13 x 3 mm

The naked deity is seated on top of the rocks, surrounded by plants. The figure is depicted with the front torso and legs slightly turned to the right. The body is characterized by a well accentuated musculature. With his left hand he holds the lyre in its typical pose after classical greek models. Groundline. Use of globular elements. Wear marks. Chipping on the edge. Attractive color of the stone.

Provenance: U.K., private collection, London.

£ 800 - 1.200



**A RARE ROMAN EMERALD INTAGLIO.  
ARTEMIS WITH A MAGICAL INSCRIPTION**

1st - 2nd century A.D.

8 x 10 x 3 mm

The huntress goddess is facing right. With the right hand she takes an arrow from the quiver, with the left hand she holds the bow. The young figure wears a short tunic. Dotted frame with ovoid elements around the goddess. Groundline. In the backside, magical inscription symbols. Magical amulet with protective and votive function. Attractive precious stone. Slight wear marks. Very rare.

Parallel: U. Pannuti, *Catalogo della collezione glittica*, vol. I, p. 45 n. 63 (probably, from the same atelier).

Provenance: U.K., private collection, London, 70's.

£ 900 - 2.000





## A ROMAN LATE REPUBLICAN AMETHYST INTAGLIO. EMBLEMA.

End of 1st century B.C.

14 x 17 x 5 mm

In the center, a Pileus between two daggers; in the field, the letters TI-LI and a crescent moon. The emblem is apparently inspired by the well known representation found on some rare coins minted under M. Brutus (for example, see the extraordinary Q. Servilius Caepio (M. Junius) Brutus AV Aureus. Military mint travelling with Brutus in the East, late summer-autumn, 42 B.C. L. Plaetorius Cestianus, moneyer. Bare head of Brutus to right; BRVT above, IMP before, L · PLAET · CEST behind / Pileus between two daggers of differing design, their points downwards; below, EID · MAR. A. Campana, *Eidibus Martiis* (forthcoming), 13 (O1/R6) and pl. 1,13 (this coin); Crawford; Sydenham; BMCRR - etc.). However, the gem seems to have different references and names, to be identified ("TILI" as an abbreviation of Atili?). Since there is no written reference to the Ides of March as in the coins, but an unidentified name, the meaning of this emblem is not entirely identifiable, probably referable to Brutus and his tyrannicide, perhaps by one of his political follower. The presence of the moon refers to an augural, magical but also commemorative value of the stone.

This intaglio is characterized by stylistic details typical of the late Roman republican style, such as the globular elements, the rendering of the letters and daggers (as in the coins), in the composition and in the shape / choice of the stone variety (a very clear amethyst, almost transparent, with dark purple shades). The gem is expertly engraved and polished (the blades of the daggers take on a sharp and deadly aspect). The stone is characterized by signs of wear on the entire surface. Rare.

Provenance: U.K., private collection of Mr. A.L., London, 70's-80's.

£ 500 - 1.000



117

**A ROMAN CARNELIAN INTAGLIO. FORTUNA-TYCHE.**

2nd - 3rd century A.D.

9 x 13 x 4 mm

The personification of the abundance is standing, draped and turned to the right. In the left hand: the rudder; in the right hand: cornucopia. Slight wear marks.

Provenance: U.K., private collection.

£ 300 - 500



118

**A ROMAN RED JASPER INTAGLIO. TYCHE-FORTUNA.**

2nd - 3rd century A.D.

8,5 x 11 x 2,5 mm

The personification of abundance is standing, and she holds the cornucopia with a drapery in her right hand, the rudder, a poppy flower and an ear of corn in her left hand. Groundline.

Provenance: U.K., private collection.

£ 200 - 400



119

**A ROMAN CARNELIAN INTAGLIO. FORTUNA-TYCHE.**

2nd - 3rd century A.D.

10 x 12 x 2 mm

The personification of the abundance is seated on the rudder, facing left; with the right hand she holds the rudder, with the left she holds the cornucopia. Rare and unusual allegorical depiction. Slight wear marks.

Provenance: U.K., private collection.

£ 250 - 500



120

**A ROMAN CARNELIAN INTAGLIO. OFFERER.**

2nd - 3rd century A.D.

10 x 15 x 4 mm

The standing and draped female figure is turned to the left. With both hands, she offers a small amphora to an idol on top of a column. Votive scene. Slight wear marks.

Provenance: U.K., private collection, London.

£ 800 - 1.200



121

**A ROMAN NICOLO INTAGLIO. FUNERARY WINGED GENIUS.**

2nd - 3rd century A.D.

8 x 10 x 3 mm

The character is tanding with crossed legs facing left. He holds a scepter in the right hand and a cup in the left one.

Parallels: Erika Zwierlein-Diehl, Die Gemmen und Kameen des Dreikonigenschreines, p. 309 n. 206 (for the same subject on the same stone).

Provenance : European private collection.

£ 400 - 600



122

**A ROMAN NICOLO INTAGLIO. ASCLEPIUS.**

2nd - 3rd century A.D.

10,5 x 14 x 3 mm

The divinity is standing, seen from the front but with the head turned to the right. The figure holds the scepter with the snake entwined; gem related to the protection of good health and the power of medicine.

Provenance: U.K., private collection.

£ 500 - 700





**A ROMAN AGATE INTAGLIO.  
ZEUS SARAPIS, ISIS AND HARPOKRATES.**

2nd - 3rd century A.D.

15 x 17 x 5 mm

The three characters are standing turned on the right side. The goddess Isis holds a sistrum in her left hand and a jug in her right, Harpocrates holds a horn of abundance in his right; Sarapis holds a scepter in his right. Isis wears plants on her head, and Sarapis the modius. Interesting iconography in reference of the egyptian osiriad triad. Stone is broken on the lower part. Nice color of the stone. Slight wear marks and little traces of burns.

Parallels : A cast of the Cornell Gem Impressions Collection, Cornell University, 01.1.0101

Provenance: U.K., private collection.

£ 400 - 800



124

**A ROMAN NICOLO INTAGLIO. ZEUS WITH THE EAGLE.**

2nd - 3rd century A.D.

10 x 12 x 3 mm

The deity is seated on a throne. With his right hand he holds the scepter, with his left he holds a patera. At his feet, the eagle. Groundline. Votive gem dedicated to the cult of Zeus, supreme ruler of Olympus. Interesting octagonal shape of the bezel. Wear marks.

Provenance: U.K., private collection.

£ 600 - 900



125

**A LARGE ROMAN CARNELIAN INTAGLIO. MYTHOLOGICAL SCENE.**

2nd - 3rd century A.D.

21,5 x 27 x 3 mm

On the left side, the standing figure of Hermes is holding the caduceus and facing Zeus seated on his throne. The young god is offering a purse of money to the supreme god (at his feet an eagle). Groundline. Probably from an eastern workshop. Small chip on the edge. Very large size. Beautiful deep red and orange color.

Provenance : Monte-Carlo, private collection of Mr.L, 80's.

£ 500 - 800



**A FINE ROMAN RED JASPER INTAGLIO.  
HERCULES WITH THE APPLES OF HESPERIDES.**

1st - 2nd century A.D.

10 x 13 x 3 mm

The hero, facing right, is holding the club with the left hand, three apples of the Hesperides and the lion skin with the right one. Groundline. The scene refers to the famous twelve labors of Hercules. In this case, the heroic figure is standing, with the body finely sculpted in its anatomical details, seen from the front but with the head turned in profile to the right, in a glorious pose showing the fruit of the eleventh labor. Subject that symbolizes strength, courage, astuteness and virtue. Attractive color of the stone. Rare. Slight wear marks. Large chipping on the edge below.

Provenance: U.K., private collection, London, 80's.

£ 1.000 - 2.000







127

**A FINE ROMAN NICOLO INTAGLIO. STANDING MARS.**

2nd century A.D.

11 x 14 x 3 mm

The divinity is standing, with the helmeted head turned to the right. He wears the cloak and the armor; he holds the spear with his left hand and the shield with his right. At his feet, a small cylindrical altar. On the left side, the inscription THIO. Votive gem consecrated to the military supremacy and to the victory in war. Intaglio executed with technical skill and with great attention to the rendering of anatomical details. Wear marks.

Provenance: U.K., private collection.

£ 800 - 1.200



128

**A LARGE ROMAN NICOLO INTAGLIO. VENUS VICTRIX.**

2nd century A.D.

12,5 x 16 x 3 mm

The goddess, facing left, is partially draped and leaning on a column. She holds the helmet in the left hand and the spear in the right one. Slight wear marks.

Provenance: U.K., private collection.

£ 800 - 1.200



# **A FINE ROMAN RED JASPER INTAGLIO. VOTIVE SCENE.**

1st - 2nd century A.D.

11 x 14 x 3 mm

The scene of sacrifice is composed in the center by a winged erote who rests his right knee on the ground, in a votive attitude, in the act of offering a small boar as a sacrificial victim. On the sides, two winged armed geniuses, facing the center of the scene. A figure wears the cloak armor and holds a spear and a sword, which he brings closer to the animal; the other figure, in a tunic and cloak, holds one spear but with the tip pointing downwards and still wields a sword. Groundline.

Below, the letter F. Interesting allegorical representation.

Attractive color of the stone. Slight wear marks. Rare.

Provenance: U.K., private collection, London, 70's.

£ 950 - 1.500



130

**A FINE ROMAN RED JASPER INTAGLIO. VOTIVE SCENE.**

1st - 2nd century A.D.

9 x 12 x 3 mm

The winged child is depicted in the act of hitting a goat with a weapon, holding it by a paw. At his feet, the body of a dying prey. In the background, a tree. On the back of the bezel: the initial letter of the owner's name (sealing style), presumably engraved during the 18th century. Unusual piece. Attractive vivid color of the stone. Light chipping on the edge. Wear marks.

Provenance: U.K., private collection.

£ 300 - 500



131

**A ROMAN BURNT SILVER IMPRESSION FROM AN INTAGLIO. VENUS VICTRIX WITH EROS.**

1st - 2nd century A.D.

9 x 11 x 2 mm

The divinity is facing right, offering the helmet to Eros with her right hand; with her left she holds a spear. The partially draped figure leans on a column. Below, a shield and winged eros holding a sword. Scene referring to the eternal victory of love and to its great power on the human beings. Interesting specimen. Chipping on th edge.

Provenance: U.K., private collection.

£ 50 - 150



### A ROMAN CARNELIAN INTAGLIO. EROS AND ANTEROS.

1st century A.D.

10 x 12 x 3 mm

The two winged creatures, intent in the struggle, are naked and both characterized by thick hair. An erote attacks from behind his opponent, blocking his hands on his back and making him his prisoner. Anteros, appears defeated and with his head tilted forward. Below, a bow and a quiver, the reason for the dispute: the arms of Love. Groundline. Delicious scene composed with grace and irony. Interesting stylistic rendering. Wear marks.

Parallels: U. Pannuti, p. 26 n. 36.

Provenance: U.K., private collection.

£ 600 - 1.200



### A ROMAN CARNELIAN INTAGLIO. EROS ON A LION.

2nd century A.D.

11 x 13 x 2 mm

The winged erote is seating on the back of a rampant lion. Depiction referred to the power love and to the strenght. Groundline. Slight wear marks. Attractive color of the stone.

Provenance: U.K., private collection.

£ 350 - 550





134

**A ROMAN REPUBLICAN GARNET INTAGLIO. EROS WITH A BOW.**

1st century A.D.

7 x 11 x 4 mm

The graceful winged figure is in the act of making a bow, his invincible weapon of love. Use of globular elements.

Attractive color of the stone. Slight wear marks.

Provenance: U.K., private collection, property of an East London gentleman.

£ 1.500 - 2.000



135

**A ROMAN REPUBLICAN AGATE INTAGLIO. EROS WITH PANOPLIA.**

2nd century A.D.

12 x 15 x 4 mm

The winged erote is depicted in the act of wearing a military sandal, next to the weapons of Mars: helmet, shield and spear. Letters around the winged figure. The carving, made on a beautiful variety of brown-colored agate with honey tones, is broken into fragments and recomposed. Allegory of the Love preparing himself to the battle. Wear marks.

Provenance: U.K., private collection.

£ 150 - 300



136

**A ROMAN AGATE INTAGLIO. TWO ARMED PYGMIES NEAR HERM.**

1st century A.D.

10 x 14 x 4,5 mm

A pygmy armed with a spear and a shield advances to the left, towards a seated companion, armed only with a shield, near a herm. Groundline. The two little characters seem to dialog. Scene probably inspired by a Nilotic iconography (mosaic).

Provenance: U.K., private collection.

£ 450 - 900



137

**A ROMAN BANDED AGATE INTAGLIO. WARRIOR.**

2nd - 3rd century A.D.

11 x 16 x 3 mm

The standing figure is turned with the body to the right side, facing left with the head in profile. The warrior is holding a sword with the left hand, a scabbard, a spear and a drapery with the right. Groundline. Attractive color of the stone. Slight wear marks.

Provenance: U.K., private collection.

£ 600 - 900



138

**A ROMAN NICOLO AGATE INTAGLIO. WARRIOR.**

2nd - 3rd century A.D

12 x 17 x 4 mm

The figure facing left is wearing a cloak, holding the spear with her right hand, the helmet with her left. Groundline. Nice size and tone of the stone.

Provenance: U.K., private collection.

£ 600 - 900



139

**A FINE ROMAN RED JASPER WITH GREEN, YELLOW AND TRANSPARENT INCLUSIONS.**

**A RUNNING FIGURE WITH A GALOPPING HORSE.**

1st century B.C.

14 x 17 x 3,5 mm

The running male figure is naked and holds a spear with a small cloth in her right hand, the horse with her left (even though the bridle has not been shown). Next to him is a galloping horse with raised front legs. The scene, very interesting, is identifiable by a glass impression from a lost intaglio, that represents the same scene: a rider who gets on the horse while running with the help of the pole ("Un soldato solito di salire a cavallo coll'aiuto dell'Asta"). Extraordinary variety of the stone. Large size. Rare subject.

Parallel: L.P.B. Stefanelli, La collezione Paoletti, vol. 1, p. 154 n. 528.

Provenance: U.K., private collection.

£ 500 - 1.000



140

**A ROMAN AGATE INTAGLIO. APOLLO WITH A SNAKE.**

2nd century A.D.

10 x 14 x 3 mm

The god is standing, facing left, slightly bent forward. With his right hand he holds the bow, while with his left he holds an arrow (the quiver on his shoulders). At his feet, a snake. Small groundline. Slight wear marks.

Provenance: U.K., private collection.

£ 300 - 500



141

**A ROMAN GREEN CHALCEDONY INTAGLIO. BIGA.**

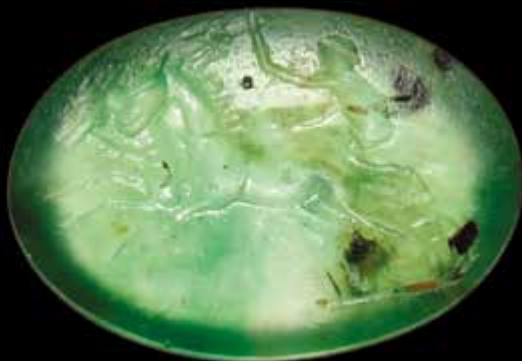
2nd century A.D.

5 x 7 x 1,5 mm

The racing chariot is pulled by two horses moving left. The charioteer shakes the whip with her right hand. Interesting specimen of small dimensions but rich in details. Slight wear marks. Groundline. Attractive vivid green color of the stone with chromium inclusions.

Provenance: U.K., private collection.

£ 300 - 600





142

**A ROMAN CARNELIAN INTAGLIO. BUCOLIC SCENE.**

2nd century A.D.

14 x 10 x 2 mm

An old shepherd watches over two grazing cows advancing to the left. In the background, a plant. Light chipping on the edge. Bucolic scene. Slight wear marks.

Provenance: U.K., private collection.

£ 350 - 500



143

**A ROMAN AGATE INTAGLIO. BUCOLIC SCENE.**

2nd century A.D.

10 x 12 x 2,5 mm

A shepherd, covered with a fur coat, is looking at his goat while she is climbing toward a little tree, eating a leaf. Groundline. Slight wear marks.

Provenance: U.K., private collection.

£ 300 - 500



144

**A ROMAN CARNELIAN INTAGLIO. SHEPHERD WITH A GOAT.**

2nd - 3rd century A.D.

12 x 15 x 3 mm

The character, facing left, wears a cloak and leans on a stick. At his feet, a goat. Bucolic scene. Groundline. Attractive color of the stone.

Provenance: U.K., private collection.

£ 300 - 500



145

**A ROMAN NICOLO INTAGLIO. FAUN.**

2nd - 3rd century A.D.

9 x 11 x 2,5 mm

The character advances to the right, holding a bunch of grapes and the pedum. Short groundline. Slight wear marks.

Provenance: U.K., private collection.

£ 250 - 500



**A ROMAN CARNELIAN INTAGLIO. PRIAPIC SCENE.**

2nd - 3rd century A.D.

9 x 12 x 3 mm

The standing male character is turned to the left and is depicted in the act of worshipping a priapic phallic herm. Apotropaic and votive scene referred to the cult of Priapus. Slight wear marks.

Provenance: U.K., private collection.

£ 500 - 800



**A ROMAN NICOLO INTAGLIO SET IN AN ANCIENT GOLD RING. FAUN.**

2nd - 3rd century A.D.

Intaglio : 10 x 13 mm ; Ring : 22 x 19 mm ; 9,17 gr

Turned on the left, holding the pedum and offerings in his left hand. The intaglio is set on a large flatten hoop, ending on an large oval bezel decorated with 6 gold spheres on each side.

Provenance: U.K., private collection, 1985. Formerly Arthur Sambon (1867-1947) collection.

£ 1.500 - 3.000





**A ROMAN CARNELIAN INTAGLIO MOUNTED IN A MODERN GOLD RING.**

**BUCOLIC FIGHT SCENE.**

2nd - 3rd century A.D.

Intaglio : 8 x 11 mm - Ring : 15 x 14 mm - 4,74 gr

Pan collides with a goat that throws itself against him, raising its anterior legs. A tree in left; below, a laurel wreath (symbol of victory) interrupts the groundline. Interesting work with an allegorical meaning. Slightly convex setting. Wear marks.

Provenance: U.K., private collection, London.

£ 1.200 - 1.500



149

**A ROMAN AGATE INTAGLIO. SATYR AND A VASE.**

1st century B.C. - 2nd century A.D.

14 x 18 x 4 mm

The young naked figure is seated facing left, raising an arm as in the pose of contemplation. In front of him, an elegant amphora-shaped vase characterized by two handles with an acute angle (similar to the type of trozzella). An unusual double-ended attribute hangs from the satyr's genital area (similar to an insect). Apparently unpublished iconography, to be identified. Wear marks.

Provenance: U.K., private collection.

£ 500 - 1.000



150

**A ROMAN BANDED AGATE INTAGLIO. SEATED READER.**

2nd century A.D.

10 x 13 x 3 mm

The character is seated on a crossed legs chair. He holds a papyrus near the face, reading it with attention. Traces of iron mounting. Wear marks. Attractive color of the stone. Rare.

Provenance: U.K., private collection.

£ 600 - 800



**A FINE ROMAN CARNELIAN INTAGLIO. SATYR WITH ATTRIBUTES.**

1st century B.C. - 2nd century A.D.

11 x 13 x 1 mm

The young satyr is standing with crossed legs, elegantly leaning against a column. The figure, inspired by the hellenistic models, is slightly three-quarters while the head is in profile. With his right hand he holds ribbons and a very gnarled curved stick (pedum) while with his left a large bunch of grapes. Small groundline. The intaglio is done with great technical and artistic skill. The pose is elegant and soft in the modeling of the anatomy. Attractive variety of stone zoned between light yellow and orange. Wear marks.

Provenance: U.K., private collection, London.

£ 800 - 1.500



**AN UNUSUAL ROMAN EIGHT-LAYERS BANDED AGATE CAMEO.  
ACTOR WITH MASK AND LAUREL WREATH.**

1st century B.C. - 2nd century A.D.

7 x 9 x 3 mm

The elderly theatrical actor advances to the right, wearing a tunic skillfully engraved in the dark layer of the agate, unlike his body. With his left hand he holds a theatrical mask with the profile facing upwards, while with his left hand he holds a laurel wreath, symbol of victory and agonal triumph. This small cameo, expertly engraved on an unusual eight-layers agate, shows signs of wear and traces of a mounting on the edge. Rare and unpublished.

Provenance: U.K., private collection, London.

£ 1.500 - 3.000





**A ROMAN NICOLO INTAGLIO. ATHLETE WITH HERM.**

1st - 2nd century A.D.

10 x 12 x 2 mm

The victorious character is standing, slightly in three quarters, with his right hand on his side and his left hand holding a laurel branch, a symbol of triumph. To his right, a bearded herm. Groundline. The muscular anatomy of the athlete is well engraved, according to a spontaneous sense of volumes. Attractive vivid color of the stone. Slight wear marks.

Provenance: U.K., private collection.

£ 500 - 1.000



# **A ROMAN RED JASPER INTAGLIO. HEPHAESTUS.**

1st - 2nd century A.D.

Intaglio : 9 x 11 mm - mounting : 12 x 18 mm

The character holds the tongs with his right hand, the hammer with his left. At his feet, a basket containing metal planchet-flan for minting coins (?). The figure wears a tunic and is characterized by the aspect of Hephaestus, with a thick beard and pileus headdress (a coin coiner?). Groundline. A black grain runs through the stone. Attractive vivid color of jasper. Fragmentary iron ring mounting.

Provenance : European private collection.

£ 250 - 500



155

**A ROMAN CARNELIAN INTAGLIO. CYBELE.**

2nd - 3rd century A.D.

12 x 15 x 3 mm

The syncretic figure is seated on the throne, wearing a tunic and a tourreted crown, holding a sceptre with the right hand, an attribute with the left. At her feet, lions. Cybele or Berecynthia, also known as Madre Montagna. Chips on the edge and traces of burns. Wear marks. Very rare.

Parallels: Penn Museum database, inv. 29-128-908.

£ 500 - 800



156

**A ROMAN RED JASPER INTAGLIO. BUST OF ATHENA.**

3rd century A.D.

10 x 13 x 2,5 mm

The helmed deity is turned to the left, wearing the egida. Slight wear marks and little trace of burning on the right.

£ 250 - 500



**A LARGE ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. BUST OF ATHENA.**

2nd – 3rd century A.D.

Intaglio : 14 x 19 mm - Ring : 21 x 19,5 mm - 17,43 gr

Large rounded hoop ending with an oval bezel with the carnelian intaglio.  
The goddess is turned on the left, represented with an helmet in a form of a mask showing wavy hair which gives a dimension of movement. The egides on her bust.  
Nice dimension of the stone and nice execution. Small chip on the edge of the stone.

Provenance : U.K., private collection, London.

£ 3.500 – 4.500





158

**A ROMAN THREE-LAYERS ONYX CAMEO. ATHENA.**

2nd – 3rd century A.D.

11 x 16 x 7 mm

Helmeted bust of Athena. The goddess is depicted in profile, with the aegis.  
The gem is characterized by an high thickness. Very fine condition.

Provenance : U.K., private collection.

£ 2.500 - 5.000



**A ROMAN BANDED AGATE INTAGLIO SET IN ANCIENT GOLD RING.  
BUST OF HELIOS.**

2nd century A.D.

Intaglio : 9 x 13 mm ; Ring : 20 x 19 mm ; 8,30 gr

The solar god is turned on the left wearing the radiated crown.  
The intaglio is set in a large hoop, rounded without, flat within.

Parallels : Antik Gemmen in Deutschen Sammlungen, Band IV, T.211, 1587, inv. K481.

Provenance : U.K., private collection, 1985. Formerly Arthur Sambon (1867-1947) collection.

£ 1.500 - 2.500



**A ROMAN AMETHYST INTAGLIO SET IN A  
LARGE ANCIENT GOLD RING. BUST OF ARTEMIS.**

3rd century A.D.

Stone: 12 x 16 mm ; Ring diam. 18 mm ; 12,22 gr

With a large hollow hoop rounded without and flatten within, the broad shoulders ending with an oval bezel set with a large amethyst intaglio. The bust depicts the goddess Artemis facing left. She is characterized by a long neck and a rounded face with a prominent chin. The semi-opened mouth is surmounted by a straight short nose. The large eye is framed with heavy lids and eyebrow and the pupil is incised. The short forehead is surmounted by long weavy hair ending behind the neck with two large locks. The head adorned with a diadema. The bust is draped with an globular attach (fibula), behind, bow and arrows. The features treatment especially the eyes, nose and chin are characteristics of the near eastern workshops. The intact gold mounting shows traces of deposits and patina. Nice intense color of the stone.

Provenance : U.K., private collection, London.

£ 1.000 - 2.000



**A LARGE ROMAN ELIOTROPE INTAGLIO. BUST OF ATHENA.**

2nd - 4th century A.D.

16 x 22 x 5 mm

The helmeted divinity faces left and is depicted with a well-detailed bust decorated with a gorgoneion. Attractive variety of heliotrope, characterized by multi-colored inclusions. The stone is large in size and shows signs of wear on the entire surface.

Provenance : U.K., private collection, London.

£ 500 - 1.000





**A ROMAN ROCK CRYSTAL INTAGLIO. BUST OF HERCULES.**

2nd century A.D.

1,3 x 1,7 x 5 mm

The mythological hero is facing right and depicted with young features; plain cheek, rounded chin, a long straight nose and a wide-open eye. The short forehead is surmounted by a range of weavy hair, the rest covered by the head of a lion letting the ears uncovered. The details of the animal skin is well rendered, the crest hairs and the paws binding around the neck of the hero. Very fine execution and beautiful variety of rock crystal, with few inclusions. Wear marks.

Provenance : U.K., private collection, London.

£ 2.000 - 4.000



163

**A ROMAN SARD INTAGLIO. BUST OF MERCURY.**

1st B.C. - 1st century A.D.

11 x 13 x 2 mm

The young god face is presented on a light three-quarters. Caduceus behind the shoulder. Marked anatomical features. Slight wear marks.

Provenance: U.K private collection

£ 500 - 800



164

**A ROMAN CARNELIAN INTAGLIO. FEMALE HEAD.**

2nd century A.D.

6 x 9 x 2 mm

Portrait of a young woman, turned to the left. Slight wear marks.

£ 250 - 500



165

**A ROMAN CARNELIAN INTAGLIO. ZEUS SERAPIS.**

1st century A.D.

16 x 17,5 x 4 mm

The bearded god is facing left, with a draped bust and a modius on the head.  
Slight wear marks and chipping on the edge. Attractive color of the stone.

Provenance: U.K private collection

£ 400 - 600



166

**A ROMAN RED JASPER INTAGLIO. ALLEGORY OF ZEUS.**

2nd - 3rd century A.D.

13 x 16 x 3 mm

Above, the bust of Zeus Serapis facing left, below the eagle with open wings; on the sides, military banners surmounted by winged victories. Allegory of the military and political power of the Empire. Slight signs of wear.

Parallel: Antiken Gemmen in Deutschen Sammlungen, Band I, Staatliche Munzsammlung Munchen, Teil 3, p. 86 n. 2667

£ 500 - 800





167

**A ROMAN AGATE CAMEO. FOUR CONJOINED HEADS (JANUS).**

1st century B.C. - 2nd century A.D.

14 x 16 x 5 mm

In the foreground, the typical two-faced bust of Janus characterized by two conjoined bearded heads. In the background there are two other conjoined bearded heads, seen in profile: two overlapping pairs of joint heads. The iconography is inspired by the apotropaic compositions of the gryllos and the carvings with vases covered by conjoined human heads. The model for the double-faced bust of Janus comes from the Roman republican coinage (see : Anonymous. Circa 225-217 BC.  $\text{A}\epsilon$  Aes Grave As). Wear marks. Large chippings on the backside of the stone. Unusual specimen. Rare iconography.

Provenance : U.K., private collection.

£ 600 - 1.200



168

**A ROMAN RED JASPER INTAGLIO. BUST OF EPHEBUS.**

2nd century A.D.

10 x 13 x 2 mm

The young man is turned on the left side. The head is characterized with long thick hair covering the ears. Attractive stone color. Little chipping on the edge.

Provenance: U.K private collection

£ 500 - 800





169

**A ROMAN BURNT AGATE INTAGLIO. MASK OF SILENUS.**

1st - 2nd century A.D.

10 x 12 x 2 mm

Frontal mask of a Silenus, characterized by large eyes, thick beard and bald head. On the head, a crown of ivy leaves.  
Interesting color of the stone due to burns.

£ 300 - 500



170

**A ROMAN AMETHYST INTAGLIO. BUST OF A RULER.**

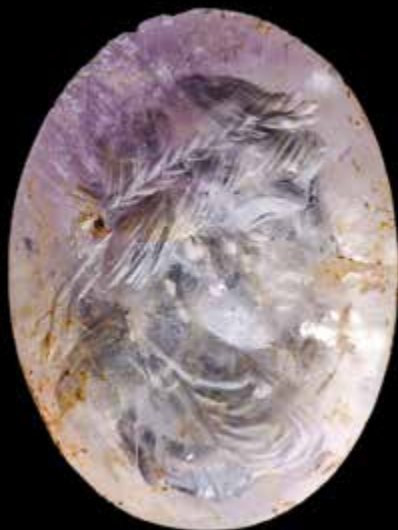
1st - 2nd century A.D.

13 x 17 x 3 mm

The young character is facing right and he is characterized by a draped bust and laurel wreath on the head. The head is characterized by thick hair framing the entire face until the neck. Wear marks, small chips on the edge, and traces of iron mounting. The light amethyst is darker on the upper part and transparent on the lower one. Probably the portrait of an eastern ruler. Nice size and fine execution.

Provenance : European private collection.

£ 800 - 1.200



**A RARE ROMAN BLACK GLASS CAMEO SET IN AN ANCIENT GOLD RING.  
THEATRICAL MASK.**

1st - 2nd century A.D.

Dim : 20 x 27 mm ; ring : 21 x 22 mm ; 9,45 gr

This specimen is included into a specific category of Roman rings with a casted glass paste (cf. Wien, Kunsthistorischen Museum inv. XI B 29 ss.). The tragic theatrical mask is melted in a dark glass and perforated with two holes passing through the thickness of the piece. In these two holes pass two filaments of solid gold which join together with the two thicker golden rods which form the ring. Specimen in excellent condition, with patina deposits. Rare.

Parallels: Die Antiken Gemmen des Kunsthistorischen Museums in Wien, Band III, p. 229 n. 2518.

Provenance : U.K., private collection, 1985. Formerly Arthur Sambon (1867-1947) collection.

£ 2.000 - 5.000



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Parallels: Die Antiken Gemmen des Kunsthistorischen Museums in Wien, Band III, p. 229 n. 2518.

Provenance : European private collection.

£ 2.000 – 4.000



173

**A ROMAN FRAGMENT TWO-LAYERS BLUE AND WHITE GLASS CAMEO.  
THEATRICAL MASK.**

1st - 2nd century A.D.

23 x 27 x 8 mm

The white frontal mask emerges in high relief from a blue background and is characterized by a bold head with deep wrinkles on the forehead. The eyes and the mouth are wide open emphasizing the caricatured expression. Two long locks fall behind the ears. Ancient patina deposits. Wear marks. Fine condition.

£ 250 - 500



174

**A ROMAN CARNELIAN CAMEO. EROS.**

1st century B.C. - 1st century A.D.

6,5 x 8,5 x 4 mm

The head of a child/Eros in very high relief; curl topknot in centre of forehead between parted hair. Detailed face features. Broken nose and chin. Chipping on edge. Flat back. Vivid color of the stone.

Parallels: M. Henig, H. Molesworth, *The Complete Content Cameos*, pp. 177-179 ("Eros head").

£ 400 - 800





175

**A ROMAN NICOLO INTAGLIO. MALE PORTRAIT.**

2nd - 3rd century A.D.

10,5 x 12 x 2 mm

The male character's face is turned to the left, and has a thick beard. The work is not finished. Rare example of carving in progress, where traces of engraving tools are visible. Attractive color of the stone.

£ 400 - 600



176

**A RARE FRAGMENT OF AN UNFINISHED LARGE ROMAN AGATE CAMEO.  
IMPERIAL PORTRAIT.**

1st century A.D.

13 x 25 x 4 mm

In this fragment of two-layered agate the traces of the sketch procedures and of the engraver tools for carving a cameo are clearly visible. In this case it had to be a portrait whose physiognomy recalls some profiles of the Julio Claudian dynasty. Also on the back there are traces of the wheel instruments. Rare.

£ 400 - 600



**A ROMAN RED JASPER INTAGLIO. PHILOSOPHER.**

2nd - 3rd century A.D.

Intaglio : 11 x 14 mm

The effigy is characterized by a thick hair and a long beard, slightly curved nose, marked cheekbone, tunicate bust. The gem, characterized by an attractive bright red color, is still set in its original metal (fragmentary) setting formed by an iron ring (broken) with a gold frame.

Provenance : U.K., private collection, London.

£ 1.500 - 3.000

**A FINE ROMAN CARNELIAN INTAGLIO. PORTRAIT OF MAECENAS.**

1st century B.C. - 1st century A.D.

9 x 12 x 3 mm

This fine portrait, facing left, is characterized by physiognomic details expertly engraved, referable to known models identifiable as portraits of the famous roman character. The naturalistic and expressive features of the face, which reveal an advanced age, are inspired by the late Republican portraits. Slight wear marks.

Parallels: Boston, Museum of Fine Arts: 99.112; Story-Maskelyne, M.H.: The Marlborough Gems (1870): no. 517  
Boardman, J., Scarisbrick, D., Wagner C., Zwierlein-Diehl, E: The Marlborough Gems (2009): no. 209.

Provenance : U.K., private collection, London.

£ 500 - 1.000



**A FINE LATE HELLENISTIC CARNELIAN INTAGLIO. BUST OF NEREID.**

1st century B.C.

12,5 x 16 x 3 mm

The young figure is turned to the left, and is characterized by a slightly open mouth, rounded chin, long and thick hair as moved by the wind, with strong inspiration from the Hellenistic models. The face, facing in profile, is characterized by delicate features finely engraved and mirror polished. The left shoulder is seen from behind, as in the typical movement of swimming. The figure is variously interpreted as Nereid or as Leandro crossing the Dardanelles to reach the lover Eros. By some the subject is interpreted as a marine divinity or Selene. The figure expresses beauty and elegance and shows a particularly refined execution. Attractive color of the stone. Slight wear marks. Missing on the edge.

Parallels: A. Giuliano, *I cammei dalla Collezione Medicea del Museo Archeologico di Firenze*, pp. 216-217; L. P. B. Stefanelli, *La collezione Paoletti*, vol. 1, tomo 2 n. 218, tomo 3 n. 480; *Le Gemme Farnese*, 1994, p. 122 n. 184 (225); G.M. A. Richter, *Engraved gems. Greek, Etruscan and Roman*, The Metropolitan Museum of New York, n. 150; J. Boardman, *Greek gems and finger rings*, n. 1003.

Provenance : U.K., private collection, 80's.

**£ 1.500 - 3.000**





**A VERY FINE LATE HELLENISTIC CARNELIAN INTAGLIO.  
BUST OF BACCHANTE.**

End of 2nd - Beginning 1st century B.C.

17 x 23 x 3 mm

The figure is turned to the left, with the three-quarters bust seen from behind covered by a goat fur stopped by a round fibula on the shoulder; the head is in profile, with a thick and very detailed hair, decorated with small bunches of grapes and berries; braids descend on the neck. The face is characterized by a slightly sunken eye and a slightly open mouth, in the typical expressive rendering of late Hellenistic works. In this case it is a work referable to the Ptolemaic context and which presents a particularly close parallel with a carnelian intaglio of the Cabinet des Médailles, identified as a portrait of a Ptolemaic princess as a bacchante. Both carvings seem to come exactly from the same atelier. Wear marks.

Parallels: M.L. Vollenweider, *Camées et intailles. Tome I. Les Portraits grecs du Cabinet des médailles*, p. 146 n. 140.

Provenance : U.K., private collection, London, 80's.

£ 2.000 - 5.000





181

**A ROMAN SARD INTAGLIO. DIONYSOS BUST.**

1st century B.C. - 2nd century A.D.

10 x 14 x 3 mm

The young god is turned to the left with his head in profile but with a three-quarters bust seen from behind (the right shoulder is covered by the cloak). The head is adorned with an ivy crown. In the background emerges the thyrsus. The shape of the bezel is rectangular with rounded corners. Attractive color of the stone. Slight wear marks.

£ 250 - 500



182

**A ROMAN REPUBLICAN SARD INTAGLIO. TWO MALE PORTRAITS.**

1st century B.C.

12 x 14 x 2,5 mm

Two faced male busts of young characters, with short hair. Use of globular elements for the face's details (eyes, nose, lips, chin, ears). Wear marks.

£ 500 - 1.000



**A FINE ROMAN CARNELIAN INTAGLIO SET IN A GOLD FRAME.  
BUST OF HERCULES.**

Beginning of the 1st century A.D.

6 x 8 x 2 mm

The young hero is facing right, with the club engraved behind his neck. This intaglio, considering the really small size of the stone, is characterized by an extraordinary engraving quality. In such a small surface the engraver managed to render all the anatomical and physiognomic details of this portrait, even with small almost globular elements for the club, inspired by the Gnaios models. The stone is mounted in a small gold frame with traces of bronze in the backside, probably ancient. Signs of wear. Attractive color of the stone. Slight wear marks.

Parallels: Antike Gemmen in Deutschen Sammlungen, Band IV, Hannover und Hamburg, n. 1057, 1058; Die Antiken Gemmen des Kunsthistorisches Museum in Wien, band I, p. 165 n. 543.

Provenance : U.K., private collection, London.

£ 500 - 1.000



## A VERY FINE AND LARGE LATE HELLENISTIC INTAGLIO. FEMALE BUST.

2nd -1st century B.C.

21 x 21 x 4 mm

The young character is facing left, with the head in profile slightly inclined downwards. The bust is instead depicted in three-quarters, with uncovered shoulders and the chest characterized by a delicate breast, covered only by a light, very tight tunic. The character shows thick hair, formed by elegant curvilinear locks that cover the head, neck and forehead, rising slightly at the top. The anatomical volumes of the face and torso are executed with a very low and delicate relief, while the hair and the tunic, almost a wet drapery that sensually reveals the underlying breast, are engraved with more marked and raised lines. In front of the figure, always in very low relief, almost imperceptible, we can see a structure, probably architectural, with a frame (rather than considering it a scepter?). The identification of the character is not clear and multiple, given the absence of safe attributes. The iconography and composition of the scene recall for some details a gem from the Farnese collection, depicting a female bust characterized by the same half-closed mouth and very short hair with wavy, almost masculine locks, in the act of contemplating a mask and identified as Melpomene. Musa is in fact defined as the character depicted half-length with a chiton, in front of a column/architectural structure with a frame on top of a mask, exactly in front of his face framed equally by a wavy and very short hair (Dactyliotheca Capponiana).

This iconography is in fact considered as the representation of poetry or a poet. The ephebic face, young and very delicate, has almost masculine features, similar to the androgynous beauty of Antinous. The small eye, the linear nose, the small fleshy and slightly open mouth, the rounded chin, the hair disordered by curvilinear locks that dominate the head, the delicate and engraved bust with imperceptible relief compared to the dress, the attitude of the face and his languid contemplative expression: all stylistic details referable to the late Greek production of the Hellenistic period, full of pathos and characterized by an extraordinary refinement. In the valuable catalog raisonné concerning the Greek portraits in the Cabinet des Médailles in Paris, the impression of a gem (n. 111) considered as lost and of unknown location, certainly from the De Clercq collection (see fig.1), was taken from a Ptolemaic gem. This piece depicts the portrait of a young princess daughter of Ptolemy VI and Cleopatra II, dressed only in an almost transparent peplum delicately fixed on the bare shoulders; in front of her a spike and a poppy flower: The face, also in this case, is characterized by a sweet melancholy, full of pathos and delicacy, the features of the face refined, in very low relief, the mouth slight opened, the head in profile slightly inclined downwards, the nose straight ahead. Its physical and stylistic characteristics, the compositional and executive typology are very similar and in part identical to the carnelian bust carving yet to be identified. Apparently both can be traced back to the same cultural and artistic sphere, perhaps to the same engraving workshop. The carnelian intaglio can probably depicts in the same way a prolemaic princess of the Seleucid empire. The gem is masterfully engraved with great art and technical expertise; the stone, characterized by a pure deep red, is mirror polished. Chip on the edge. Artwork of great rarity.



Parallels: M. L. Vollenweider, *Camées et intailles*, Tome I, *Les Portraits grecs du Cabinet des médailles*, n. 111, 123, 124, 209, 217; *Le Gemme Farnese*, 1994, p. 126 n. 192 (296); M. L. Ubaldelli, *Dactyliotheca Capponiana*, p. 224.

Provenance : U.K., private collection, London, 70's, in the same family since then.





Fig.1- ex- De Clercq collection



**A FINE ROMAN BANDED AGATE INTAGLIO.  
SILENUS WITH PANTHER.**

1st century B.C. - 1st century A.D.

10 x 17 x 2 mm

The character is standing, facing right, in the act of playing the double flute. At his feet a panther, referring to Dionysus and the Bacchic processions, who follows him attached to his legs, looking towards the double flute, as if enchanted by the melody. Groundline. The anatomical details of Silenus and the panther's body are rendered with art and skill. Depiction inspired by classical statuary models. Mirror polishing. Slight wear marks. Attractive color of the stone.

Provenance : U.K., private collection.

£ 1.000 - 2.000



**A FINE CITRINE QUARTZ ROMAN INTAGLIO.****BUST OF AFRICA - LYBIA.**

1st century B.C. - 1st century A.D.

9,5 x 13 x 5 mm

Bust of Lybia - Africa in almost full front view, slightly in three-quarters. She wears an animal skin knotted on the chest and the hide of an elephant's head as a headdress. Long hair descend to her shoulder. An expressive face with almost three-dimensional relief effect, engraved with a very deep intaglio. Extraordinary vivid color of the stone, of a great purity and brightness.

Mirror polishing. High thickness of the stone with convex back. Rare.

Parallels: G.M.A. Richter, p. 87 n. 383; cf. Furtwangler, Berl. Kat., nos. 4883 ff. and A.G. pl. XXVI, 20, pl. XLI, 47.

The same subject occurs also in coins.

Provenance : U.K., private collection, London, 70's, in the same family since then.

£ 850 - 2.000



**A ROMAN SAPPHIRE INTAGLIO.  
BUST OF JULIUS CAESAR.**

End of 1st century B.C.

7 x 9 x 5 mm

The bust of the roman dictator is turned to the left. The character wears the laurel wreath ending with ear of corns (egyptian symbol). He wears the armour under the chlamys. The face is characterized by his typical physiognomic marked traits, well executed considering the very small size and the particular hardness of this precious stone; the style is close to the globular style of the late republican period. Attractive stone color with various shades of blue. Convex surface on both sides of the stone. Wear marks. Rare.

Parallels : M. L. Vollenweider, *Die Portratgemmen der römischen Republik*, 1972, pl. 75-81.

Provenance : U.K., private collection.

£ 3.000 - 6.000



**A ROMAN SAPPHIRE INTAGLIO.****BUST OF MALE RULER.**

End of 1st century B.C.

6 x 8 x 3 mm

The portrait is facing right. The nose and part of the mouth are missing due to the breaking of the stone. However, the physiognomic features are well evident, such as the protruding cheekbone and the spherical chin, the folds on the cheek, the marked orbital arch, the musculature of the neck and above all the typical hair with overlapping strands with a characteristic raised tuft of hair on the front. These anatomical details, referable to the late republican iconography, make it probable that this effigy is identified with Pompey the Great, or a similar and coeval private portrait. The stone was later shaped on the back with facets, probably in the Renaissance period. However, the front side has retained its ancient wear marks. Rare.

Parallels : M. L. Vollenweider, *Die Portratgemmen der römischen Republik*, 1972, pl. 71-75.

Provenance: U.K. private collection.

£ 1.500 - 3.000





**A VERY FINE ROMAN EMERALD INTAGLIO.****BUST OF A RULER.**

Late 1st century B.C.

9 x 12 x 5 mm

The precise identification of this refined laureated portrait is not entirely certain. What is certain is that it was engraved on an emerald of extraordinary quality, very precious for that time, characterized by a slightly convex surface frontside, instead very convex in the backside, emphasizing the intense color and the preciousness of the artefact. The portrait is engraved with great skill, the anatomical details are well rendered and delicately modeled. The nose is protruding, the eye has a lively and strong-willed expression, the mouth slightly open, the cheekbone protruding, the neck has a slight protuberance on the throat. The hair finely chiseled, held by a laurel wreath ending with ears of wheat. This detail is an allegorical reference to Egypt, and the same variety of emerald seems to refer to the Alexandrian ateliers. The style of the portrait is comparable to some late republican official or private portraits, including some effigies of the famous Roman dictator Caius Julius Caesar, whose ties to Egypt are very decisive. The physiognomy of this portrait seems to evolve in the later Augustinian portraits of the Julio Claudia dynasty. To be identified. Slight crack.

Wear marks. Rare.

Parallels : M. L. Vollenweider, *Die Portratgemmen der römischen Republik*, 1972, pl. 75-81.

Provenance : U.K., private collection, 70's, in the same family since then.

£ 3.000 - 6.000





# A ROMAN SAPPHIRE INTAGLIO. BUST OF THE EMPEROR CARACALLA.

Early 3rd century A.D. (circa)

9,5 x 9,5 x 5,5 mm

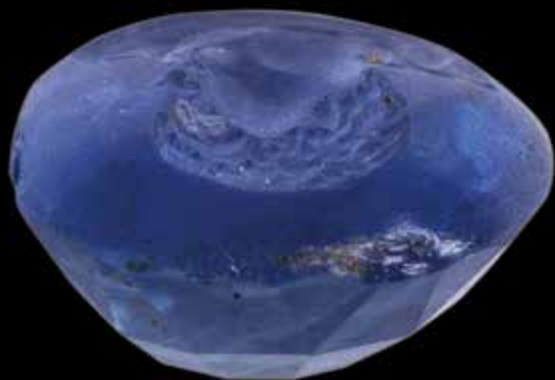
Bust of young Caracalla, Roman emperor (AD 198-217) wearing a cloak with a round fibula. The effigy presents the front bust and the head turned in profile towards the right, in its typical torsion. The physiognomy, the pose and the marked expression are typical of Caracalla: the forehead is wrinkled, the sunken eye, the mouth tightened, the neck in tension, the hair composed of short curls; the absence of the barbula indicates that it is a portrait made at his young age. The precious intaglio, made on an extraordinary quality sapphire, shows signs of wear and traces of the execution with ancient instruments, executed with natural spontaneity and decision. The structure of the coat folds is inspired by the statuary models; the head also has a high relief which gives it a sculptural sense. The back of the stone must have been reworked in the Renaissance: it has many facets and ends pointed. Attractive vivid color of the stone. Very rare specimen and rare example of technical expertise given the hardness and small size of the piece. Slight chips on the edge. Wear marks.

Parallels: D. Scarisbrick, C. Wagner, J. Boardman, *The Beverly collection of gems at Alnwick Castle*, p. 227 n. 212; Beazley Archive: Story-Maskelyne, M.H.: *The Marlborough Gems* (1870): no. 485, Boardman, J., Scarisbrick, D., Wagner C., Zwierlein-Diehl, E: *The Marlborough Gems* (2009): no. 302 (Walters Art Museum, Baltimore: 42.1061, sapphire intaglio).

Provenance : European private collection.

£ 3.000 - 6.000







# **A FINE ROMAN AMETHYST INTAGLIO. PORTRAIT OF THE EMPEROR BALBINUS.**

3rd century A.D.

11 x 13 x 5 mm

This peculiar effigy can be identified with the portrait of the emperor Decimo Celio Calvino Balbino (178-238), in charge from February to May 238 A.D. In this rare and unpublished effigy of the emperor, he is facing right, with the draped bust and the radiate crown on the head. Two round fibulae are visible on the shoulders.

The head is characterized by physiognomic features that well show his peculiar aspect in a naturalistic and expressive sense. The face is characterized by a small expressive eye, a slightly wrinkled forehead, a broad and generous beardless cheek. The lips are small, the globular chin engraved as small sphere that is grafted onto the large double chin; the neck is massive. The hair is short and tight, finely dotted according to the typical late style also present on the official coinage portraits. The style of the bandages hanging on the nape is the same as that present on the coins; it can be assumed that the engraver of this portrait was probably an engraver of coins. The highly realistic traits of the character are expressed according to the "late style" rendering that fits well with the artistic taste of the time. This rare portrait is engraved on a beautiful mirror polished amethyst (slightly convex on the front side, more convex on the backside) characterized by a purple vivid color with a fine transparency on the bust. Small crack in the stone. Wear marks.

Provenance: U.K. private collection, 80's.

£ 2.000 - 5.000





# **A LARGE ROMAN TWO-LAYERS AGATE CAMEO. EOS ON THE CHARIOT.**

1st - 2nd century A.D.

21 x 27 x 4 mm

The figures are facing left. The goddess of Dawn wears a chiton with overfold, and an himation which is blown out behind her by the wind. She is driving a chariot with two galloping horses. She holds the bridles that hold the two horses in two hands. The two mighty animals raise their front legs. The figures are engraved on the white layer tending to the shade of ivory, on a honey-colored background with small brown inclusions. The cameo, of generous dimensions, is sculpted with fine skill in high relief. Slight wear marks. Rare.

Parallels: U. Pannuti, *La collezione glittica - Museo Archeologico Nazionale di Napoli*, vol. 2, p. 182 n. 149-150; pp. 191-192 n. 159-160. G. M. A. Richter, *Catalogue of the engraved gems. Greek, etruscan and roman*, The Metropolitan Museum of New York, Pl. LXIX n. 624-625. Furtwangler, A.G., pls. LVII, 5, LXIII, 49. Babelon, *Cat. des Camées*, n. 37, 38. Walters, B.M. *Cat.* n. 3528.

Provenance : European private collection, 80's.

£ 15.000 - 30.000



193

**A LARGE ROMAN BLUE AND WHITE GLASS CAMEO.  
BACCHUS AND ARIADNE**

2nd - 3rd century A.D.

34 x 42 x 6,5 mm

On the dark blue background, the two figures are standing, engraved on the white layer. They are looking at each other, a little column between them. Ariadne is holding a stick with her left hand, her right arm hidden beside the bust of Bacchus. Her right leg bent is in relief, meanwhile the rendering of the left one well held is more flat, creating a sense of volume. The wine god, is holding a rhyton in his right hand, meanwhile his left hand rests on the column. Legs crossed, with the left on top, also in relief. Very fine condition. Rare.

Provenance : U.K., private collection, London.

£ 5.000 - 7.000



194

**A ROMAN AGATE CAMEO. SATYR AND MASK.**

1st - 3rd century A.D.

20 x 25 x 7 mm

The bucolic scene is well composed and is skillfully carved in high relief on an agate characterized by delicate nuances. On the right side, a satyr sitting on the ground with his back resting on the rocks, in the act of playing the syrinx; in front of him, on the left side, a theatrical mask placed on a rock. The satyr's right thigh (in the background) is chipped. The scene seems inspired by a marble relief. Traces of iron patina. The representation is part of the repertoire of bucolic scenes with references to theater and the musical arts, without excluding allegorical allusions. Rare type.

Provenance : U.K., private collection, London.

£ 4.000 - 6.000





# **A ROMAN CHALCEDONY INTAGLIO SET IN AN ANCIENT GOLD RING. EROTIC SCENE.**

2nd - 3rd century A.D.

Intaglio : 13 x 17 mm - ring : 21 x 20 mm - 13,38 gr

Erotic scene, the woman is lying on the bed, her neck resting on a large pillow, meanwhile the man is entering, standing and turned toward her. Groundline. This depiction is referred to the "spintria", these roman tesserae with various erotic compositions. Attractive color of the stone. Set on a massive hoop, rounded without, flatten within and broadening upwards. The bezel composed of two bands of gold rising one above the other.

Provenance : U.K., private collection, 80's.

£ 2.500 - 5.000



**A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING.  
HOMOEROTIC "PAIDERASTIA" SCENE.**

2nd - 3rd century A.D.

Intaglio : 9 x 17 mm - ring : 18 x 16 mm - 7,86 gr

A young boy is depicted in an intimate moment of initiation into the greek paiderastia. The young figure wears a collar and a thin robe that glimpses his shapely naked body (veil) and is faced with an adult male figure, with a diademed head and a naked body. The man brings his hands to the boy's head, who puts his hand up to touch his attributes while keeping his left leg raised above a small altar. Groundline. Probable scene of initiation to homoerotic paideia; the scene seems inspired by the repertoire of Greek black-figured vase painting. Very rare subject on gems. The ring seems to have a repair in the attack between the rod and the bezel. Wear marks.

Provenance : U.K., private collection, London, 90's.

£ 2.000 - 4.000



# **A ROMAN CARNELIAN INTAGLIO MOUNTED IN A MODERN GOLD RING. EROTIC SCENE.**

2nd century A.D.

Stone: 1,4 x 1,8 mm ; Ring diam: 20 mm ; 12,76 gr

With a wide hoop rounded without and flatten within surmounted by a large rounded bezel set with a large carnelian intaglio. The scene depicts a man and a woman seated on a bed in front of each other in an act of masturbation. Groundline. The scene is strongly inspired by the depictions of sexual acts coined on the spintriae: the characteristic posture, the style of the figures and of the bed, the composition and the attitudes of the characters. Spintria (plural, spintriae), or more correctly erotic tessera, was the name of a particular category of Roman token, generally used for payments within a brothel. On it, usually, heterosexual erotic scenes are depicted. However, this intaglio is not a copy of spintria as masturbation scenes of this type do not seem to recur in the usual repertoire. Another source of inspiration are the frescoes of Pompeii and the terracotta oil lamps. The deep red color of the stone well emphasizes the strong erotic charge of the representation, and presents a small natural inclusion in a nodule exactly on the breast of the female figure, perhaps referable to an intimate auspicious and apotropaic meaning on the health of the owner of the gem. Mirror polishing inside the figures. Wear marks and a minor crack on the edge. Rare.

Parallels: C. Johns, *Sex or Symbol. Erotic images of Greece and Rome*; T. V. (1973) 'The Spintriae as a Historical Source', *The Numismatic Chronicle* 13, pp. 52 – 63; A. Campana, A. (2009) 'Le spintriae: tessere Romane con raffigurazione erotiche', *La Donna Romana: Immagini E Vita Quotidiana Atti de Convegno. Astina, 7 Marzo 2009*, pp. 43 – 96; Jacobelli, L. (2000) *Spintriae e ritratti Giulio-Claudii*. Bd. 1. *Spintriae e scene diverse. L'impianto iconografico*. Centro Culturale Numismatico Milanese, Milano; Simonetta, B & Riva R. (1981) *Le tessere erotiche romane (spintriae)*. Quando ed a che scopo sono state coniate. Chiesa, Lugano; Duggan, E. (2016) "Stranger Games: The Life and Times of the spintriae". For a roman cameo with an erotic scene (couple on a bed intitled "spintria"), see U: Pannuti, *La Collezione di Glittica*, Museo Archeologico Nazionale di Napoli, p. 224 n. 189.

Provenance : U.K., private collection, 80's.

£ 2.000 – 5.000







# AN ROMAN AGATE CAMEO MOUNTED ON A MODERN GOLD RING. A YOUTH ON A SEAGOAT.

2nd - 3rd century A.D.

Cameo : 12 x 18 mm ; Ring : 23 x 19 mm ; 5,60 gr

A naked youth riding a capricorn (goat-fish). He claps one of the creature's horns and is fishing with a rod, which curves as it catches a small fish. He is sitting on a hide with a serrated edge. An interesting parallel, very similar, is a refined sardonyx cameo from the Beverly collection (Alnick castle), dated 30 B.C. and identified as the young Octavian Augustus (whose zodiac sign was Capricorn) in the allegory of the victory of the naval battle of Actium (31 B.C.). The victory was in fact celebrated on the cameos. However, the figure also seems close to the models of the satyr-pan, as in this case, whose marked features of the face and youthful musculature seem to express. The cameo, mounted in a swivel gold ring, has damaged edges and the figure is missing a foot. The piece clearly shows signs of ancient wear and an ancient execution with marked and spontaneous engraver lines, certainly inspired by a precise model as for the Beverly cameo. Well composed scene. Interesting iconography. Rare.

Parallels: D. Scasbrick, C. Wagner, J. Boardman, *The Beverly Collection of gems at Alnick Castle*, p. 11 n. 6.

Provenance : U.K., private collection, London.

£ 3.000 - 6.000



# **A ROMAN BANDED AGATE INTAGLIO SET IN A GOLD RING. AJAX WITH CASSANDRA.**

2nd - 3rd century A.D.

Intaglio : 11 x 16 mm ; Ring : 16 x 13 mm ; 3,56 gr

She has fled to the altar and is near to embracing the palladion. Ajax stands beside her in the act of take Kassandra by the hair and holding his shield in the left arm (the sword stuck in his side?). Kassandra is shown in back view, with head and limbs turned in profile; an himation covers the lower part of her body. Ajax, shown in front view, is nude and wears an helmet. The statue of Athena has a girded peplos, with aegis, a helmet and shield, and brandishes her spear. Groundline. Slight wear marks. The stone is set in an ancient gold ring. Very fine condition. Rare.

Provenance: Ex Schweizer Privatsammlung seit ca. 1930

Parallels: G.M.A. Richter, *The engraved gems of the greeks, etruscans and romans*, part II, p. 65 n. 300 (British Museum, sard intaglio, from the Blacas collection 445, Walters Cat. No. 1942).

Provenance : U.K., private collection, London. Formerly Schweizer Privatsammlung seit ca. 1930.

£ 1.500 - 3.000



**AN EARLY VICTORIAN GOLD RING, SET WITH A ROMAN INTAGLIO IN CHROMIAN CHALCEDONY.**

**BONUS EVENTUS.**

intaglio: 1st century A.D. - Mounting: 19th century

Intaglio : 8 x 12 mm ; Ring diam : 18 x 19 mm ; 5,68 gr

The standing and nude figure is holding ears of corn with the right hand and a phiale with the left. Allegorical and votive depiction referred to the abundance and good luck. Slight wear marks. This fine roman green chromium chalcedony is set in an early victorian gold ring, finely chiseled, with a bezel later inscribed: "In memory of William Manson - Ob 19 June ae 1852". Manson was an auctioneer, who joined the firm Christie's in 1831 as partner (at the death of James Christie Jr.) and was replaced by his brother Edward after his death. Very fine condition.

Provenance : European private collection.

£ 6.000 - 12.000







# **A VERY FINE ROMAN CHACEDONY INTAGLIO. ZEUS ENTHRONED WITH THE EAGLE.**

1st century B.C. - 1st century A.D.

11 x 13 x 5 mm

Zeus is seated on his throne, holding the scepter on his right hand and lightning with the left. The god is characterized by voluminous hair and beard, a muscular body, with the naked torso, and wearing a drapery marked by pleats in relief revealing the framework of his knees and feet. On the left, at his feet, the eagle looking toward him. Groundline.

The subject is probably inspired by a sculpture. Very fine execution of the muscular rendering, with an impressive high relief effect, almost three-dimensional. Beautiful work engraved on a fine chalcedony double convex stone with honey tone. Slight wear marks.

Parallels: Thorvaldsens museum, Copenhagen, inv. 189. Cabinet des Médailles, Paris, inv.58.1420.G.M.A. Richter, Catalogue of engraved gem. Greek, etruscan and roman. The Metropolitan Museum of New York, n. 256. Antiken Gemmen in Deutschen Sammlungen, Band I, Staatliche Munzsammlung Munchen, n. 2448.

Provenance : U.K., private collection, London.

£ 700 - 1.000



202

**A ROMAN GREEN JASPER ASTROLOGICAL INTAGLIO. HELIOS WITH SOLAR QUADRIGA.**

2nd - 3rd century A.D.

13 x 16 x 3 mm

In the middle of the scene, the standing god is over the chariot, wearing the radiated crown and holding the solar whip/ the bridles with the left hand, rising the right. On his left and right side, the horses. Four stars. Groundline. Fine astrological depiction, well composed. Slight wear marks.

£ 400 - 800



203

**A ROMAN CARNELIAN INTAGLIO. MERCURY ON THE RAM WITH A SCORPION.**

2nd - 3rd century A.D.

12 x 15 x 3 mm

The magical and astrological depiction is formed by: on top, Mercury riding a ram and holding a caduceus with the left hand, the purse with the right; on the lower part, a scorpion. Attractive color of the stone. Wear marks. Rare.

£ 400 - 800



# A LARGE ROMAN MAGICAL RED JASPER INTAGLIO.

## ALLEGORICAL SCENE REFERRING TO THE DANUBIAN MYSTERY CULTS.

2nd - 3rd century A.D.

23 x 27 x 3 mm

In some gems and lead plates we find the representation of a goddess standing between the two Dioscuri on horseback. Evenly identifying this character is not simple or certain. According to Chapouthier's interpretation it can be assimilated with the goddess Hekate-Elena; according to Delatte and Derchain it is Nemesis-Hekate; according to Barb, a representation of the mystery cult of Balkan origin. These lead plates derive mainly from the Danubian area. In this jasper intaglio, it is not entirely clear the identification of the central character with tunic and cloak, in the act of spreading his arms; certainly next to it there are two riders with a radiated crown (dioscuri). Above, two stars and above an eagle holding a laurel branch and two snakes in its beak. Below, in the center, a container (crater) and on the sides of the characters armed with spears. In the reverse side of the gem, a crater surmounted by a star, above a vessel and another star; on both sides, two large snakes twisted with two sticks and two arches. Above, crescent moon. Slight wear marks. Very rare.

Parallels: Chapouthier 1935, n. 69, p. 77; fig. 56, p. 287 ss. DELATTE, DERCHAIN, *Les Intailles magiques*, p. 193 ss, n. 259-260; D. Tudor, *Corpus monumentorum religionis Equitum Danuviorum*, II, 1967, n. 228. A. Mastrocinque, *Sylloge gemmarum gnosticarum*, pp. 354-355.

Provenance: European private collection.

£ 1.000 - 2.000





# A FINE ROMAN GREEN AND RED JASPER MAGICAL INTAGLIO. ANGUIPES WITH INSCRIPTIONS.

2nd - 3rd century A.D.

15 x 19 x 2 mm

Frontal view of a cock-headed Anguipes in armour with snakes legs, head to right.

Right hand raised high, bent in elbow and holding the solar whip meanwhile the left is holding a round shield. Inside the shield, 3 inscribed lined : *IAW - IEHI - OYω*.

We distinguish the name of the Jewish god : *laô (laô)*

Around the shield, two circular inscribed lines.

On the left, *IAWCABAω* : *laô Sabaoth* (Lord of Armies).

Under the legs, *ADωNAI* : *Adonai*.

On top, on the right of the cock head, a palindrome *ABΛANAΘANAΛBA* : *Ablanathanalba*.

On the reverse, 3 inscribed lines : *OYXCΠΓA - CΠAHHIAHΛ* : we can read *Prasraël* or *Prosoraiël* *MEIXAHΛ* : *Michaël*

On the edge, two inscribed lines on each part. Chips and little missings on the edge.

Very fine detailed execution. Rare. Attractive vivid color of the stone.

Parallels : A. Mastrocinque, Les intailles magiques du département des Monnaies, Médailles et Antiques, n° 292

Michel, 2001, pl.26, n°181; Henig, Martin, 1975, BAR Supp., pl.15, n°251; A. Mastrocinque, Sylloge Gemarum Gnosticarum, P.I pp.269-297.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 700 - 1.500





# A ROMAN HEMATITE MAGICAL INTAGLIO. THE THREE GRACES-HECATE.

2nd - 3rd century A.D.

11,5 x 15 x 2 mm

The Three Moirai (Graces) standing in a group, the arms in movement. Groundline.

Inscription around the edge (partially erased), (...)ΟΒΛ ΤΡΙΑΟΡΕΟΒΑΡΒΑΡΧΑΙ (...).

Following Plato's cosmogony, the Goddess Ananke and the Three Fates were spinning the central spindle of the cosmos (Mastrocinque 2002a, p.174-187).

Traces of iron and slight wear of marks. Rare.

Parallels : Metropolitan Museum of Art. 1894. Handbook No. 9: Collections of Engraved Gems. no. 56, p. 40, New York: The MET

Bonner, Campbell. 1950. Studies in Magical Amulets, Chiefly Graeco-Egyptian, University of Michigan Studies, Humanistic Series, Vol. 49.

no. 61, p. 263, pl. 3, Ann Arbor: University of Michigan Press.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 300 - 500



**A ROMAN RED JASPER WITH DARK GREEN INCLUSIONS MAGICAL INTAGLIO. ANGUIPES COCK.**

2nd - 3rd century A.D.

13,5 x 18 x 3 mm

The hybrid figure is turned on the right. The right hand raised high and holding the solar whip, left hand holding the round shield which is inscribed I . On the reverse, two inscribed lines ABPACAZ-CABA $\omega$  $\theta$  (Abraxas, Sabaoth).

Chip on the left edge and wear marks on both sides. Very nice color of the stone.

Parallèles : Mastrocinque, Attilio. Les intailles magiques du département des Monnaies, médailles et antiques. Paris: Bibliothèque nationale de France, 2014, p.116, n°303.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 400 - 800



**A ROMAN CHALCEDONY MAGICAL INTAGLIO. CHNOUBIS.**

2nd - 3rd century A.D.

11 x 14,5 x 5 mm

Chnoubis with lion radiated head turned on the left is opening his mouth.  
On the reverse, 4 lines inscribed and characteres. Rare.

Parallels: Mastrocinque, Attilio. SGG.I, pp.248-260.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 450 - 900



# A LARGE ROMAN ASTROLOGICAL CHALCEDONY INTAGLIO. THE GEMINI DECAN, PEPHISOTHET.

2nd - 3rd century A.D.

17 x 20 x 12 mm

The male figure is standing on a lotus flower, naked, in a contrapposto posture, the head turned on the right. On his left hand he holds thunderbolts, meanwhile upraising his right arm (partially missing) over his head. At his feet, on each side, lion and sheep with inscriptions over their head. Under the lotus flower, inscriptions. On the reverse, 5 inscribed lines. The lotus, the lion and the ram (here the sheep) composed the egyptian triad "serpouth moui sro" representing the three forms of the Sun during the day. A similar gem conserved at the J. Paul Getty Museum was interpreted as the Gemini decan (cf. Mastrocinque, n°469). The category of gems representing the decans has been underestimated. The decans are the thirty-six deities who presided over the thirty-six sectors of the zodiac (each sector governing ten degrees), at the rate of three decans for each of the twelve zodiac signs. They have been known in Mesopotamia and Egypt since the most ancient times. They were said to provide specific diseases and govern particular organs of the human body. That's why we used some of them for health protection. Some lacks and chips on the edge. Nice dimensions of the stone.

Parallels: Mastrocinque, Attilio. Les intailles magiques du département des Monnaies, médailles et antiques. Paris : Bibliothèque nationale de France, 2014, p.172, n°469. Delatte, Armand, Derchain, Philippe. Les intailles magiques gréco-égyptiennes, Bibliothèque nationale, Cabinet des Médailles et Antiques. Paris : 1964, n°45. Delaporte, Louis. Cachets orientaux de la collection de Luynes. Paris : 1928, p.64.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 450 - 900





# A LARGE ROMAN MAGICAL AGATE INTAGLIO. ISIAE DIVINITY AND INSCRIPTIONS.

1st - 3rd century A.D.

24 x 27 x 4 mm

The isiac divinity is faced to the left, wearing a long dress, holding in her right hand a short curved knife, and in her left an instrument. She wears the atef crown with horns, feathers and disc. Around, inscriptions from right to left :

APAPPABA

ΘΡΑΧΘ

On the reverse, inscriptions in "triangle shape":

AAAAAAA

EEEEEE

HHHHH

IIII

OOO

VV

W

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 1.800 - 2.500



**A LARGE ROMAN MAGICAL LAPIS LAZULI INTAGLIO. ANUBIS.**

2nd - 3rd century A.D.

26 x 34 x 4 mm

The god is standing on a crocodile, turned to the left and wearing a short dress.

Above the winged solar disk. On either side of the god, birds and snakes.

He holds a scorpion in each of his hands.

On the reverse, inscription:

NΘM

ONOC

KONY

This type of magical gem was used to protect against disease. Wear marks. Rare.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 500 - 1.000



**AN UNUSUAL ROMAN MAGICAL AGATE INTAGLIO  
WITH RED AND GREEN INCLUSIONS.  
ZODIACAL REPRESENTATION OF GEMINI.**

2nd - 3rd century A.D.

15 x 19 x 2 mm

The scene depicts a naked male figure, with two heads, and a snake wrapped around his body, whose double head covering the polymorphic figure. Each of the heads looks in a opposite direction, one on the left, the other on the right. Groundline. This representation reminds the egyptian zodiac for Gemini sign, which has for animal the snake (Mastrocinque, 2014) and describes by Teucros the Babylonian.

In the PGM III. 275-81, the Moon on Gemini is the time says for bounding spells (which can be symbolized by the snake wrapped around the two faces body). Traces on the iron mounting on the backside. Rare representation. Very nice variety of stone for this large and unusual amulet.

Bibliography: Betz, *The Greek magical papyri in translation*, 1992, p.26  
Mastrocinque, 2014.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 800 - 1.200



213

**A ROMAN HEMATITE MAGICAL FUSIFORM AMULET.  
FEMININE FIGURE WITH INSCRIPTIONS.**

2nd - 3rd century A.D.

H : 24 mm

The cylindrical shaped amulet is engraved with a principal feminine figure, dressed with a long dress and hat, turned on the left, her right arm bent and right index to her mouth, meanwhile, she holds her tight with the left arm. Groundline. Around, seven lines of greek inscriptions.

Parallels : A. Mastrocinque, SGG I, p.399, tav. 21.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 500 - 1.000



214

**A ROMAN CHALCEDONY MAGICAL INTAGLIO.  
INSCRIPTIONS.**

2nd - 3rd century A.D.

8 x 11 x 2 mm

Oval-shaped stone. Inside a circle, 3 lines inscribed :  
ANAZAPB - OYEDOEOY - MHTPON.  
Slight wear marks. Rare.

Parallels: Mastrocinque, Attilio. Sylloge Gemmarum gnosticarum, p.I, pp.421-448.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 400 - 800





**A GRAECO-ROMAN AGATE ENGRAVED SEAL.  
EAR OF CORN AND INSCRIPTIONS.**

1st century B.C. - 1st century A.D.

11 x 14 x 7 mm

The scaraboid shaped seal is engraved on both side. On the convex side, an ear of corn turned on the left between two greek inscriptions: ΑΤΔΠΧΙ - ΝΚΗΕΥ.  
On the reverse, a greek inscriptions : ΦΚΥΕ.  
Attractive colors of the stone. Rare.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 500 - 1.000



**A ROMAN MAGICAL GREEN AND RED JASPER INTAGLIO SET IN AN ANCIENT ELECTRUM RING. SERAPIS AND HELIOS WITH MAGICAL INSCRIPTIONS.**

2nd - 3rd century A.D..

Intaglio : 14 x 20 mm - Ring : 19 x 15 mm - 9,15 gr

The solar god is standing, naked, holding the solar wip and the radiated crown, turned on the left toward the Serapis. The seated god is facing Helios, and wearing with crown with the modius. He holds the scepter with his bended right arm. Groundline. Clockwise, on the edge, greek inscriptions engraved : ΣΕΓΑΠΙΣ - Serapis. Under the groundline, greek inscriptions. The mounting is an electrum ring, with a rounded hoop without, flatten within and a large oval bezel.

Provenance : U.K., private collection, London.

£ 3.500 - 5.000



## A RARE ROMAN BERYL HEXAGONAL PRISM MAGICAL AMULET.

2nd - 3rd century A.D.

16 x 32 x 8,5 mm

The magical faceted amulet is engraved with various inscribed lines.

On the two larger faces :

ΒΑΛΧΑμΧΗΒΡΑΟ : Bachaxi.

ΥΕCΤΑΔωΝΑΙΕΡ : Αδωναιε, Adonaf.

ΙμωΘΑΓΙΑΔΥΝΑ : Ιαδ, Αγία (saint).

ΡμΑΡCΑΒΑΟΥΦΘ : Cαβωθ, Sabaôth.

ΟΠΘΟΘΑΥμΑΘΑμ : Θῳθ, name of the egyptian god Thot and palindrome μΑΘΑμ.

ΟΥΧΠΗCμΕΝΟΧ .

On the 4 edges :

μΙCΒΟΗΘΕΙμΟΙ : we can read the expression εις βοηθει, "Lord, help me !", we find the same inscription on a round hematite gem, coll. Seyrig, AA.Seyrig. 63.

CΑΒΑωΘΟΥΕΔΗω : we read the two names of the lord Sabaôth, Yahvé.

ΘΑΠΕΡΚΡΗΦΤΑω : name of Râ, and the last letter of hebrew alphabet.

ΡΒΔωΤΟΛΕΟΡω.

This amulet can be attached to the group of rock crystal, amethyst, beryl, chalcedony stones using as magic tools for magicians and wizard. According to Lactantius Placidus, in Statii "Thebaida" commentum, IV.516, the magicians possessed "sphragids quas putant Dei nomina continere" (seals which the magicians believe to contain the names of God). The unusual and rare aspect of this amulet lies not only in its polygonal structure but also in its function which differs from the other gnostic gems. The choice of a six-sided structure can also refers to the importance and power of various numbers in magic, the 6 being a multiple of 3, a particularly important number. Large stone dimension and high quality of execution. Perforated lengthwise. Excellent state of conservation. Extremely rare.

Parallels: Kelsey Museum, inv. 0000.02.6134. Michel, 2001, p.338, n°587

Bibliography :Mastrocinque, SGG I, p. 5.

Provenance : U.K., private collection, London, 70's in the same family since then.

£ 2.000 - 4.000









218

**A ROMAN BLACK JASPER MAGICAL INTAGLIO. HECATE.**

2nd - 3rd century A.D.

16 x 16 x 4 mm

The lentoid shaped intaglio is engraved with the figure of the three-headed goddess Hecate. Her arms rising in a gesture of praying or putting a spell on. Groundline. Slightly butn stone. Wear marks. Traces of the iron setting on the backside.

£ 450 - 600



219

**A ROMAN CARNELIAN INTAGLIO. INSCRIPTIONS.**

1st century B.C. - 1st century A.D.

10 x 11 x 1 mm

Inscription on two lines (correctly readable on the impression): MENO-PHILVS ("Menophilus"). Personal name referable to the owner of the intaglio. Attractive vivid color of the stone.

£ 400 - 800



220

**A ROMAN AGATE INTAGLIO. INSCRIPTION.**

2nd - 3rd century A.D.

8 x 11 x 4,5 mm

Truncated shape bezel. Three greek letters: POY.  
Wear marks. Chipping on the edge.

£ 200 - 400



221

**A ROMAN CARNELIAN INTAGLIO. INSCRIPTIONS.**

2nd - 3rd century A.D.

7 x 10 x 2 mm

Four letters: ZEEL. Attractive color of the stone.

£ 150 - 300



**A RARE ROMAN SILVER ENGRAVED SEAL. MALE PORTRAIT.**

End of the 3rd - Beginning of the 4th century A.D.

Diam: 10 x 4 mm - 2,64 gr

The head is facing left, surrounded by the inscription LEONTI-VIVAS. The effigy is characterized by a short hairflow and a drawn beard, both referable to the imperial models of the late 3rd century A.D. (Massimino Daia, Costanzo Cloro, Massenzio). The inscription contains an auspicious meaning to Leontius. This seal was probably mounted into a ring, traces of which are still on the reverse. Excellent preservation.

Parallels: Alföldi, M.R. - 1950 - Aranykincselet Brigetioból a III. Század végéről, vol. 48-49, pp. 5-9.

Provenance: European private collection.



£ 700 - 1.000



## 223

**A LATE ROMAN ONYX CAMEO. FEMALE BUST.**

3rd century A.D.

16 x 22 x 9 mm

The effigy is in profile to the right. The hair forms a striped mass, which falls down on the neck in a braid and arching ("helmfrisur" hairdo). The ear is uncovered; the neck is elongated, the eye prominent. The bust is draped, the folds of the tunic are engraved with angular pleats. Probably a private portrait. The bust is sculpted in high relief with undercut from the background. Slight chip on the edge. Fine condition.

Parallels: M. Henig, H. Molesworth, The Complete Content Cameos, pp. 58-64.

Provenance: U.K. private collection, London.

£ 3.000 - 4.000





224

**A ROMAN ONYX CAMEO. MEDUSA HEAD.**

2nd - 3rd century A.D.

12 x 12 x 9 mm

The face is in three-quarters, executed in high relief. Above, on the head, the wings. Subject of an apotropaic and protective value. Wear marks.

Parallels: M. Henig, *The Content Cameos*, pp. 88-92; M. Henig, H. Molesworth, *The Complete Content Cameos*, pp. 183-192 ("Gorgoneia").

Provenance: European private collection, 80's.

£ 400 - 800



225

**A LATE ROMAN ONYX CAMEO. MEDUSA MASK.**

2nd - 3rd century A.D.

15 x 16 x 11 mm

Frontal head of Medusa executed in high relief. Above, on the head, the wings. Subject of apotropaic and protective value. Slight wear marks.

Parallels: M. Henig, *The Content Cameos*, pp. 88-92; M. Henig, H. Molesworth, *The Complete Content Cameos*, pp. 183-192 ("Gorgoneia").

Provenance: U.K. private collection, London.

£ 450 - 850



**A ROMAN AGATE CAMEO MOUNTED IN  
AN ANCIENT GOLD BROOCH. MEDUSA MASK.**

2nd - 3rd century A.D.

Cameo : 17 x 17 x 18 mm - 4,25 gr

The front facing winged head of Medusa is depicted as a rounded face with thick hair. The stone, slightly burnt on the surface, was cutted in very high relief and mounted in a gold brooch. Wear marks. Intact specimen, rare in this fine condition.

Parallels: M. Henig, H. Molesworth, *The Complete Content Cameos*, pp. 183-192.

Provenance: U.K. private collection, London.

£ 1.500 - 2.000



**227**

**A FINE LATE ROMAN SARDONYX CAMEO. LION.**

3rd - 4th century AD.

13 x 19 x 6 mm

The mighty animal, symbol of strength and power, is represented in profile facing right. The mouth is half-open, a massive body; the tail is sinuous with the end facing upwards. The groundline and the figure are honey-brown in color, the bottom is white with brown shades on the edges. Empire. Work inspired by the classic late Hellenistic and Roman models of the early imperial period.

Parallels: sardonyx cameo of the National Archelological Museum of Naples (inv. No. 25969/136), almost the same in type. Slight signs of wear. For comparison: U. Pannuti, *The glyptic collection*. National Archaeological Museum of Naples, vol. 2, pp. 273-274.

Provenance: European private collection.

£ 950 - 2.000



**228**

**A LATE ROMAN CARNELIAN INTAGLIO. CHRISTOLOGICAL EMBLEM.**

3rd - 4th century A.D.

13 x 12,5 x 4 mm

The emblem is composed by an anchor and a fish. Traces of the iron ring mounting. Allegory of salvation and hope. Deep red color of the stone. Rare.

Provenance: U.K. private collection.

£ 300 - 500



**A RARE EARLY BYZANTINE RUTILATED QUARTZ INTAGLIO. CROSS.**

6th century A.D.

17 x 19 x 4,5 mm

A cross is surrounded by a laurel wreath, and under the letter V (probably for VOT). The cross is engraved with very thin lines that round its perimeter; the wreath, intricately engraved with pointed leaves, is tied by two ribbons that hang elegantly downwards in the style of coins. Some gems with the depiction of the cross date back to the 5th century, also surrounded by a laurel wreath, very close to the style of the late imperial and early byzantine coinage (Heraclius, with Heraclius Constantine, 610-641. Solidus, Rev. VICTORIA AVGG A/CONOB Cross potent on base and two steps). Crosses as the central subject of the gem therefore appear from the 5th century on carnelian and garnet, in the sixth and seventh century generally on rock crystal, and on Sasanian Christian gems. The rarity and interest of this specimen is also increased by the mineral type of the gem (rutilated quartz, with thin golden thread-like inclusions, similar to rays) and by the large size. Wear marks, abrasions and slight cracks inside the stone.

Provenance: U.K. private collection, 80's.

£ 400-800





**A LATE ROMAN BLACK AGATE INTAGLIO. MARTYRIUM EMBLEMA.**

4th - 5th century A.D.

14 x 17 x 4 mm

The mighty animal, symbol of strength and power, is represented in profile facing right. The mouth is half-open, a massive body; the tail is sinuous with the end facing upwards. The groundline and the figure are honey-brown in color, the bottom is white with brown shades on the edges. Empire. Work inspired by the classic late Hellenistic and Roman models of the early imperial period.

Parallels: J. Spier, *Late Antique and Early Christian Gems*, Plate 23 Cat. No. 166, plate 33 n. 261-264, pl. 51 n. 434.

Provenance: U.K. private collection.

£ 400 - 800



**A LATE ROMAN RED JASPER INTAGLIO.  
MARTYRUM SCENE WITH CHI-RHO.**

3rd - 4th century A.D.

15 x 19 x 4 mm

A pagan Roman soldier is in the act of decapitating a female character identifiable with a christian believer. The figure is kneeling on the ground to the left, with her hands folded in a sign of prayer, and she is wearing a long tunic and her hair is gathered. Behind him, a mighty helmeted, bearded and armored soldier. This rests his right hand on the martyr's head, on which the Christogram appears above; with his left hand he raises a sword (gladio) to decapitate. A palm frond in the background, to symbolize the martyrdom and triumph of the resurrection over death. Groundline. Highly symbolic scene, referring to the martyrs of the Christian religion at the time of the Roman Empire. Intaglio executed with skill. Attractive vivid red color of the stone. Wear marks. Slight chipping on the edge. Slight surface cracking of the stone (the stone is whole and does not show any breakages). Rare.



Parallels: Metropolitan Museum of Art Database inv. 81.6.311; King, Charles William. *The Johnston Collection of Engraved Gems in the Grand Hall*. Handbook, Vol. no. 9. New York: The Metropolitan Museum of Art, 1881. no. 62, p. 5, 4001/03/2020 Corneille, Pierre, and Paul Allard. "Les procès des Martyrs." In *Polyeucte, martyr: Tragedie Chrétienne en Cinq Actes*. Tours: Mame, 1889. p. 158. Cabrol, Fernand, Henri Leclercq, and Henri Irénée Marrou. *Dictionnaire d'Archéologie Chrétienne et de Liturgie*. Vol. 1-15. Paris, 1907-1953. p. 430, fig. 78.

Provenance: U.K. private collection, 70's.

£ 800 - 1.200



**A LATE ROMAN ROCK CRYSTAL FRAGMENT OF A BULLA.  
CONSTANTINIAN INSCRIPTIONS WITH EMBLEMA.**

4th century A.D.

22 x 28 x 8 mm

On the front of this fragmentary bulla, a crescent moon with a star flanked by the letters D-N is visible at the top. Below, the inscription C-O-N (identifiable with DN CONSTANTIVS PF AVG ) and below: laurel wreath that converges towards a floral corolla; alongside, military insignia and at the center of the crown there must have been the Christogram, as can be seen from the engraved details still visible. This depiction and the inscription are identifiable in some monetary specimens of the Constantinian Era. The precious pendant, carved in a rock crystal of extraordinary transparency and brightness, has a through hole for vertical fastening, signs of wear and residues encrusted in the marks. Rare.

Provenance: U.K. private collection, 70's.

£ 3.000 - 6.000



233

**A LATE ROMAN CARNELIAN INTAGLIO. CHRISTOGRAM.**

4th century A.D.

7,5 x 9 x 3 mm

Christological CHI-RO emblem. Mirror polishing and vivid color of the stone.

£ 200 - 400

Provenance: U.K. private collection.



234

**A CHRISTIAN AGATE INTAGLIO MOUNTED ON A MODERN GOLD RING.**

4th century A.D.

Intaglio : 11 x 12 mm - Ring : 20 x 18 mm - 8,08 gr

This rare stone, mounted on a modern gold ring, said to be from Asia minor. Two draped male figures (Christ and another figure ?) standing facing each other; one's figure hand is raised; a branch (?) between them. Groundline. Around, MARTINIANOV.

The ring is published and described by Jeffrey Spier.

Published in J. Spier, Late Antique and Early Christian Gems, Plate 55 Cat. No. 454.

Provenance: U.K. private collection, London.

£ 3.000 - 4.000





235

**A LATE ROMAN GOLD SIGNET RING, WITH ENGRAVED BEZEL.  
FEMALE BUST WITH INSCRIPTIONS. GOLD RING.**

3rd – 4th century A.D.

Bezel diam : 11 mm - Ring : 19 x 18 mm - 10,23 mm

Flat hoop, slightly rounded without, with either shoulder cut into triangular form. Circular bezel, with engraved design representing the bust of draped woman. Inscriptions on the side (?).

Parallels: Marshall, F.H., Catalogue of finger rings, 1968, p.187, n°1185.

Provenance: U.K. private collection, London.

£ 1.500 - 2.500



# A RARE AND LARGE ROMAN SARDONYX INTAGLIO. SEVEN-BRANCHED MENORAH.

1st - 5th century A.D.

30 x 37 x 4 mm

The Second Temple's seven-branched candelabrum with three animal claws (according to Jewish tradition, the candelabrum was three-footed), with, on each side, a palm branch (lulav) in kantharos. Groundline. The sense of execution with refined incision to enhance some details of the candelabrum branches, the pedestal and the belly of the kantharos demonstrate a high skilled technic. This probably indicates a specific command for an important personality. The seven branched menorah with conical foot appears on the last Hasmonean coinage imagery (40-37 B.C.) and then, not employed during the two Jewish wars against Rome.

Parallels: Spier, J., *Late Antique and Early Christian gems*, pl. 121, n°941-943; Strauss, H., *The History and Form of the Seven-Branded candlestick of the Hasmonean King*, *Journal of the Warburg and Courtauld Institutes*, Vol. 22, No. 1/2 (Jan. - Jun., 1959), pp. 6-16.

Provenance: U.K. private collection, 70's-80's, London.

£ 3.000 - 6.000



Although the interdiction of representation was in force at this time, the rabbinical ruling authorized jews to own seals with images even made by pagans as long as it was not meant for worship, but for sealing, or decorative purposes (see. Spier, J. *Late Antique and Early Christian Gems*, 2013, pp. 159-161). Hence, the widespread of a certain type of jewish imagery during the Roman Imperial period can be identified in major part with the seven-branched candelabrum, which was the most significant and popular Jewish symbol of the graeco-roman period (one of the most known example is the high relief on Titus Arch in Rome, made in 81 A.D. by Titus's brother, the emperor Domitian).

A similar iconography with the kantharos on each side and palm branch is represented on one facade of the Magdalena stone discovered in Galilea and dated from the 1st century A.D. The use of animal (lion type) claws for the base of the candelabrum remind one precisely of the Pompeii candelsticks and of the sarcophagus in the Villa Torlonia.

In fact, this particularity begins in the late Hellenistic period, at the time of the Second Temple was erected, the animals representations of the Near-East was exercising a strong influence on Hellenistic art. Various wear signs on both side. Very attractive stone. Large dimension.







**A RARE EARLY BYZANTINE-WESTERN GOTHIC  
ROCK CRYSTAL INTAGLIO. FRONTAL BUST OF A MAN.**

5th - 6th century A.D.

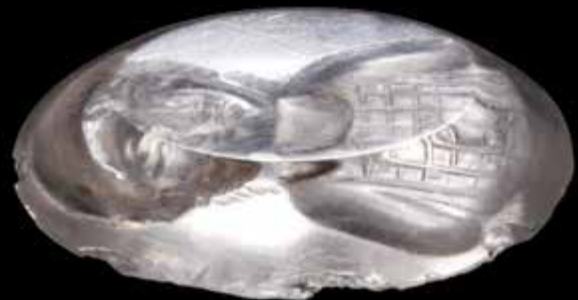
16 x 20 x 3,5 mm

The young character is depicted frontally. The rounded face is characterized by large eyes, an elongated nose and a small mouth; on the sides you can see the ear lobes. The hair is finely parted and executed with short incised marks, also behind the neck. The head is covered with a headdress. The bust is covered by the typical robe with breastplate-armor in the center, depicted with squares with a small spherical element in the center. The setting of the portrait and the style of clothing derives from late Roman iconography (cf. imperial portraits coined on gold solids). A parallel very close to this interesting effigy is the western gothic portrait of Alaricus II, late fifth century (Vienna, kunsthistorisches Museum, inv. VII B 23). The rock crystal intaglio is part of this barbaric production (Kingdom of the Lombards and Goths, probably a private portrait of an aristocrate or prince). Extraordinary transparency and brightness of the crystal, which lets you see the portrait even from the backside of the bezel. Small chips on the edge. Slight signs of wear. Very rare.

Parallel: J. Spier, *Late Antique and Early Christian Gems*, p. 27 n. 83.

Provenance: U.K. private collection, London.

£ 4.000 - 6.000



# **A LATE ROMAN GOLD RING SET WITH A SHAPPIRE AND TWO GARNETS.**

4th century A.D.

Dim : 21 x 29 mm - Ring : 20 x 22 mm - 11,20 gr

Double rounded hoop, the ends of which forming spirals with a spherical bead in the center and soldered to the central of three box-settings, fastened together with three globule between each. The central setting is oval and has a sapphire. The two other settings have cabochon garnets.

A very similar example is conserved in Palazzo Massimo, Rome, and found in a roman marble sarcophagus.

Parallel: Marshall, F.H., 1968, n° 853.6.

Provenance: European private collection, 80's.

£ 3.000 - 5.000



**A LATE ROMAN GOLD RING SET WITH THREE GARNETS.**

4th century A.D.

Dim : 10 x 31 mm - Ring diam : 19 mm - 15,37 gr

Double hoop composed in two series of large beads soldered together. The bezel consists of a central oval setting with a cabochon garnet flanked on either side by a circular setting, also containing garnets.

Parallel: Marshall, F.H., 1968, n°861 & 864.

Provenance: European private collection, 80's.

£ 2.500 - 4.000



240

**A LATE ROMAN GOLD RING SET WITH  
AN ONYX STONE.**

3rd - 4th century A.D.

Stone : 10 x 10 mm - Ring : 21 x 19 mm - 7,4 gr

With a hoop composed of three wires, the central one ciseled ending with two granules on each terminall. The rounded-shape bezel is set with an oblong onyx.

A similar example is conserved in the Bristish Museum, London, from the Castellani coll.1872.

Parallel: Marshall, F.H., 1968, n°781.

Provenance: U.K. private collection.

£ 1.500 - 2.000



241

**A LARGE LATE ROMAN GILTED BRONZE  
RING SET WITH A GLASS PASTE.**

1st century B.C.

Glass : 13 x 15 mm - Ring : 21 x 16 mm - 17,36 gr

Oval hoop, convex without, concave within. It broadens out widely at the head. The bezel is in the form of a raised gold hollow disk soldered to the head of the ring, with a glass.

Parallel: Antiken Gemmen in Deutschen Sammlungen, Band. IV, T.36, n°236, inv. K 1349

£ 800 - 1.200





242

**A GRAECO-ROMAN GOLD RING  
SET WITH A GARNET CABOCHON.**

2nd B.C. - 2nd century A.D.

Stone : 9 x 12 mm - Ring : 15,5 x 15 mm - 3,29 gr

Hollow hoop rounded with large ending and oval  
bezel set with a nice oval cabochon garnet.

Parallel: Marshall, F.H., Finger rings, 1968, p. 121, n°725

£ 600 - 800



243

**A ROMAN BURNT AGATE  
CAMEO MOUNTED IN A GOLD RING.  
MYTHOLOGICAL SCENE.**

3rd century A.D.

Cameo : 10 x 12 mm - Ring diam : 21 x 19 mm - 5,48 gr

The surface of the cameo is partially damaged by  
the ancient burns, which partly "baked" the stone.  
Scene to identify. The cameo is mounted in an an-  
cient ring decorated with four spheres between the  
bezel and the smooth annular rod. Wear marks.

£ 500 - 700



244

**A LOT OF THREE ROMAN GOLD FINGER RINGS.**

2nd – 3rd century A.D.

Diam : 13,5 mm / 11 mm / 14 mm - 7,64 gr

From left to right:

- Hoop composed of a serie of gold spheres ending with two laterals ones and a almond-shapes bezel set with a garnet.
- A gold plain hoop rounded within and without, the bezel marked by two vertical engraved lines.
- Hoop rounded within and without, enlarged at the ends with a circular engraved bezel.

£ 1.000 - 2.000



245

**A ROMAN GOLD ENGRAVED CHILD RING. DEXTRARUM JUNCTIO.**

3rd – 4th century A.D.

Diam : 13 x 11 mm - 3,29 gr

Flat hoop, broad and polygonal. Long bezel with engraved design representing two hands clasping.

Parallel: Marshall, F.H., 1968, Catalogue of finger rings, p. 189, n° 1199

£ 150 - 500



246

**A ROMAN PAIR OF GOLD EARRING  
WITH GARNETS.**

1st century B.C. - 1st century A.D.

H: 22 mm ; 3,02 gr

Pair of crescent-shape earrings, each hoop composed with two rows of spherical elements ending with a gold ovoid setting with a cabochon garnet. Little damages on some spherical beads.

Parallel: Metropolitan Museum of Art, NY, inv. 1995.85.3-7

£ 600 - 800

247

**A ROMAN PAIR OF GOLD EARRING  
WITH DISCS AND PENDANTS.**

2nd century A.D.

H: 32 mm circa ; 4,24 gr

Hoop with discoid plaque, loop beneath with breloque and granule, ending in spirals.

£ 600 - 800

248

**A ROMAN GOLD AND GARNET EARRING  
WITH DISC AND PENDANT.**

2nd - 3rd century A.D.

H: 28 mm ; 2,43 gr

Hoop with discoid plaque and granule above. The disc set with a garnet cabochon, loop beneath with breloque formed as a loop and granulated lobes. Wire beneath. Small crack on the garnet.

£ 150 - 300

249

**A PAIR OF ROMAN GOLD EARRINGS  
SET WITH GARNET CABOCHONS.**

2nd - 3rd century A.D.

H: 39 mm ; 5,32 gr

Each earring set with a garnet cabochon (one damaged) in a gold disc box decorated with twisted gold wires. Suspension rings intertwined with a gold twisted pendeloque and granulation. At the terminals, suspension hoops and hooks.

Provenance: Monte-Carlo private collection, Mr. P.L, 1982

£ 800 - 1.200



246



247



248



249



250

**A GOLD AND CORAL ROMAN APOTROPAIC  
PHALLIC PENDANT.**

1st century B.C. – 1st century A.D.

21 x 37 mm ; 5,59 gr

The coral sculpted phallus, naturalistically modeled is set in a clip made with soldered gold plaques ending with a large hoop.

This pendant was worn as an apotropaic amulet.

£ 1.000 - 2.000



251

**A ROMANO-EGYPTIAN GOLD AMULET.  
APHRODITE.**

1st - 2nd century A.D.

H : 40 mm - 3,45 gr

Composing with two embossed layers of gold, this hollow figure represents the goddess with a naked bust, the lower part of the body covered by a folded drapery. She standing on a rounded base. Her arms, touching her hair, she wears bracelets. Suspension loop on her back.

This figure was worn as a pendant.

Parallel: Marshall, F.H., Catalogue of Jewellery, p. 360, n° 3011, 3012

£ 1.500 - 2.000



252

**A ROMAN GOLD NECKLACE WITH A MOON  
CRESCENT PENDANT LANULA.**

3rd century A.D.

16 x 22 x 9 mm

Gold necklace composed of a chain of plated wire ending in a hook-shaped clasp. The crescent pendant is attached to the chain with a solid gold loop. Very fine condition.

Parallels: Marshall, F.H., *Jewellery*, p.314, n° 2720.

Provenance: U.K. private collection.

£ 1.000 - 2.000

253

**A ROMAN GOLD BRACELET.**

1st century A.D.

L : 200 mm ; 9,90 gr

Consisting of a band of six plated strands ending in a clasp with cylindrical form. Exceptional state of conservation. This model is inspired by the classical greek jewellery.

Parallel: Marshall, F.H., Jewellery, p.314, n°2719.

£ 2.500 – 4.500



**A LATE ROMAN LARGE GOLD BROOCH SET WITH  
AN AGATE, GARNETS AND EMERALDS.**

4th - 5th century A.D.

33 x 44 mm - 15,49 gr

The structure of the jewel is in oval-shape, with a hollow and slightly convex body. In the center there is a three-layered agate (which has fallen into the brooch over time and moves slightly in the frame). Around it, five oval garnets and five oval/rectangular emeralds. The brooch is characterized by a finely chiseled frame. The back of the brooch is characterized by a heart-shaped relief ornament. The large-sized jewel is in good general condition, with patina and sediment deposits. Slight damage. Intact.

Provenance: U.K. private collection, London.

£ 4.000 - 6.000





255

**A ROMAN ROCK CRYSTAL AMPHORISKOS.**

1st century B.C.

H : 54 mm ; Diam max : 39 mm

With a piriform-shape, short neck and a rounded rim. The shoulders with twin pierced lug handle. The belly with 7 relief discs. Probably an unguentarium. Cracking and wear marks. Patina deposit. Very rare specimen.

Provenance: U.K. private collection, 1985. Formerly Arthur Sambon (1867-1947) collection.

£ 5.000 - 8.000



**TWO FRAGMENTS OF ROMAN MURRINA VASA.**

1st century B.C. - 2nd century A.D.

22 x 28 mm ; 18 x 22 mm

The two fragments of cupped vase come from two different artefacts carved in two different beautiful sardonyx varieties. A fragment has a smooth mirror-polished surface, convex and of fairly uniform thickness, with the presence of typical nodules. The other piece has a cameo carved surface, of uneven thickness and probably decorated with figures. Two precious examples of disappeared artifacts, already from the time of the Romans considered particularly precious and of great luxury. Rare.

Parallel: D. Del Bufalo, *Murrina Vasa. A luxury of imperial Rome*, 2016.

£ 500 - 1.000



257

**A LARGE EASTERN ROMAN CARNELIAN INTAGLIO.  
BEARDED MALE BUST WITH ASTROLOGICAL SYMBOLS.**

1st - 3rd century A.D.

24 x 29 x 12 mm

The character faces left and is characterized by a thick beard, finely engraved hair with a laurel wreath. The bust ends in front with a scorpion, and behind with a crab, both zodiac symbols. The large stone is characterized by small deposits and traces of iron even inside the carving. Probably a middle-eastern workshop. Very rare astrological iconography.

£ 1.500 - 2.500



258

**A SASANIAN GREEN JASPER STAMP-SEAL.  
LION AND INSCRIPTIONS.**

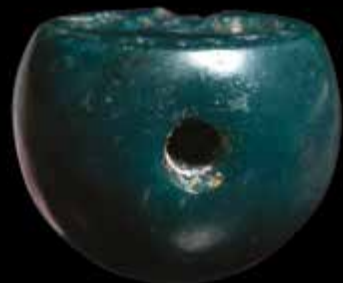
5th century A.D.

12 x 14 x 11 mm

Ellipsoid shaped stamp-seal with high domed back and hole lengthwise. On the flat base, a lion running on the left, the head in front. On top, pahlavi inscription " 'ys'gzy(?)". For a similar example : MET, NY, inv.81.6.288. Chips on the edge.

Parallel: Brunner, Christoph, Sasanian Stamp Seals in the Metropolitan Museum of Art, p.96

£ 200 - 400



**A LARGE EARLY MEDIEVAL AGATE INTAGLIO. MEDUSA MASK.**

12th - 13th century

24 x 26 x 5 mm

The thick stone is engraved with a Medusa mask characterized by a rounded face with plain cheeks, full lips, and a straight little nose. The eyes are framed by heavy lids and the pupils are marked by a globular element. The forehead is surmounted by some curly short locks and snakes surrounding the face until the chin. This unusual stone is characterized by certain stylistic, iconographic and executive details that place it in the glyptic production referable to the court of Frederick II Hohenstaufen. The cameo production is better known, while the intaglio production is still little known and rare. The frontal face of this Medusa certainly emulates the classical models of the Greek-Roman Era, but reveals its evolution through the models of late antiquity with new stylistic features belonging to the early medieval age. The shape, the choice of this variety of agate (slight burnt on the back side) and the type of polishing seem to confirm this dating and the geographical area of its production (southern Italian workshops). The choice of a mythological subject from the classical period is in line with the Federician cultural project, always maintaining its apotropaic meaning. The stone was mounted probably in a pendant.



Parallels: for the glyptics production of the Federician Court: Aa.Vv. *La Glittica Santarelli ai Musei Capitolini*, pp. 215 ss with references to Antonio Giuliano researches.

Provenance: European private collection, 80's.

£ 1.500 - 3.000





260

**A POSTCLASSICAL AGATE INTAGLIO. SEATED MALE FIGURE WITH A GLOBE.**

18th - 19th century

10 x 13 x 3 mm

The character is seated on a rock and rests his left foot on a base on the ground; with his left hand he raises a globe. Groundline. Wear marks. Postclassical work.

£ 200 - 400



261

**A POSTCLASSICAL CRYSOPRASE INTAGLIO. ASCLEPIUS.**

18th - 19th century

10 x 12 x 2,5 mm

The naked deity is seated on the rocks, holding a cup and the scepter with intertwined snake. Groundline. Attractive color of the stone. Postclassical work.

£ 150 - 300



262

**A POST CLASSICAL AGATE INTAGLIO. SACRIFICE SCENE.**

17th - 18th century

13 x 16 x 3 mm

An old male character with a cloak is in the act of making a sacrifice over a small altar. With both hands he holds offerings. Groundline. Attractive variety of stone. Wear marks. Light chipping on the edge. Postclassical work.

£ 150 - 300



263

**A POSTCLASSICAL AGATE INTAGLIO. GRYLLOS.**

18th - 19th century

14 x 16 x 4 mm

The hybrid creature is composed by: mask of an elder Silenus conjoined with a young draped bust; two others male masks are conjoined to the apotropaic depiction. The stone, characterized by a slightly burnt surface, is broken and recombined in the upper part, and has a crack at the bottom. Wear marks. Postclassical work.

£ 300 - 500



264

**A POSTCLASSICAL AGATE-NICOLO INTAGLIO. HADES.**

18th - 19th century

15 x 18 x 3 mm

The ruler of the Inferos is seated on the throne, facing left, in the act of pouring a drink and quenching a crow's thirst on a column ending in a globe. A trident is leaning against the throne. Behind, the inscription INAP. Groundline. Wear marks.

£ 400 - 600



265

**A POSTCLASSICAL AGATE-NICOLO INTAGLIO. MALE FIGURE WITH A BULL.**

18th - 19th century

16 x 20 x 4 mm

In the foreground a bull, facing left. Behind the mighty animal, a standing male character with headdress and a stick, in the act of raising his right arm upwards. Groundline. Metal frame. Wear marks.

£ 350 - 450



266

**A POSTCLASSICAL AGATE CAMEO. BUST OF SENECA.**

17th -18th century

13 x 16 x 8 mm

The philosopher is depicted with the head in three-quarters in slight torsion with the bust. The unusual portrait is engraved in very high relief and characterized by naturalistic anatomical details and great espressiveness. The portrait expresses the signs of the age and suffering of the famous roman character. Wear marks.

£ 100 - 300



267

**A POSTCLASSICAL AGATE CAMEO. BUST OF SILENUS.**

16th -17th century

11 x 16 x 6,5 mm

The bearded character is turned to the left, wearing the ivy crown. Wear marks and chip-pings on the edge. Probably an ancient cameo slightly reworked in postclassical times.

£ 150 - 300





**A POSTCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD REVIVAL RING.**

**FEMALE FIGURE WITH TORCH.**

Probably 19th century (?)

Intaglio: 20 x 26 mm ; Ring: diam. 18 mm ; 17.78 gr

The female figure advances to the left, turning her head in profile backwards to the right. She wears a tunic that adheres to the body for the wind, which also raises a veil. With both hands she holds burning torches. Allegorical subject (perhaps referred to Diana Lucifera), probably executed in the post classical era. Signs of wear. The gem is mounted in an Etruscan style setting, adorned with two gorgona masks chiseled on the triangular shoulders of the ring. Fine condition.

£ 1.000 - 2.000



**A POST-RENAISSANCE MAGICAL GARNET AMULET.  
CANDELABRUM WITH INSCRIPTIONS.**

17th century

9 x 33 x 4 mm

This unusual elongate-shape amulet is engraved on both sides. On the convex surface, a candelabrum with grotesque head; 6 lateral branches and a principal larger branch decorated with lily flowers. Beneath the base, on each side, a dolphin, head down. Groundline. On the reverse, greek inscriptions (retrograde): Α ΚΙΡΙΑΣ ΑΓΡΙΠΕΙΝΑΣ: Long live Agripine ! On the right, a palm branch. The inscription is surrounded by a branch border. Chip on top of the amulet and small chips on the edge (lower part). Rare.

Provenance: U.K. private collection, London.

£ 2.000 - 3.000



270

**A POSTCLASSICAL AGATE INTAGLIO. EROTIC SCENE.**

16th - 19th century (?)

18 x 22 x 3 mm

The scene is composed of a man and a woman depicted during a sexual act: the male figure is partially lying down, with his legs stretched out and his torso raised against an arm; with the other arm he holds and raises the legs of the female figure who is above him to receive a penetration. The two characters look at each other during the act, over a stylized bed with crossed engraved signs. Above, two large phallic symbols, allegory of the carnal act. Scene inspired by Pompeian frescoes and spintriae (erotic tesserae). Slight cracking. Signs of wear. Probably postclassical.

£ 400 - 600



271

**A POSTCLASSICAL AGATE CAMEO. BUST OF A JULIO-CLAUDIAN EMPEROR.**

16th - 18th century

14 x 18 x 4 mm

The emperor is facing right, with the laurel wreath on the head. The portrait, probably referable to Caligula, is inspired by ancient models. Wear marks.

£ 2.500 - 3.500



**AN UNUSUAL LARGE RENAISSANCE AGATE CAMEO.  
PORTRAIT OF AUGUSTUS.**

16th century

45 x 57 x 10 mm

Imperial portraiture of this size and typology is rare. The cameo was made on a large two-layered agate, composed of a brown background with caramel tones, and a light ivory-colored layer with grayish tones. The piece shows traces of wear and slight heat cracks (especially in the back) as if it was a late antique specimen (reworked in the post-classical era ?). However, the marked engraving style of this unusual piece can be related to the Renaissance era: the hair is finely chiseled with fine and parallel lines, the leaves of the laurel wreath have a delicately wavy surface, the pupil is engraved with a drilled iris, the slightly wrinkled forehead and the mouth closed in an expression of power and strength. The portrait, facing right, can be identified with the effigy of Emperor Augustus.

Provenance: European private collection, 80's.

£ 2.000 – 5.000





**A FINE RENAISSANCE AGATE CAMEO. SACRIFICE SCENE.**

16th century

16 x 23 x 4 mm

The scene is composed of two male characters in front of a small votive altar. On the left, a naked male figure, sitting on the rocks covered by a drapery; with his left hand he holds a stick pointed towards the ground, with his right hand he holds a drapery. His legs are spread starting from the knee while the head is facing down towards the altar. On top of it, decorated with a small garland after the ancient roman prototypes, a goat's head. The other naked male figure wears a cloak on the shoulders. The right arm raised toward his head turned left, in the opposite direction from the scene; with the left hand he holds a flap of the cloak. Groundline. Probably inspired by a mythological episode, the detailed scene is well composed with balance and elegance. The fine anatomical details are engraved with skill and the characters' poses can be easily related to Renaissance models.

Provenance: European private collection, 80's.

£ 1.000 - 2.000



**A RARE GREEN JASPER RENAISSANCE INTAGLIO  
MOUNTED ON A GOLD BROOCH.**

**SCENE OF INITIATION FOR LUPERCALIA.**

16th century

Intaglio: 28 x 35 mm ; 23.90 gr

The scene depicts a young Luperque presenting himself to the Priest of the God Faunus, holding the sheep, prepared to serve the sacrifice on the altar. Meanwhile, the Priest is initiating to the Mysteries, putting his left hand on the young man's forehead. Behind him, a young roman lady is assisting to the ceremony, waiting the Luperque initiation, then to be hit by him to become fertile. Groundline. The iconography, as well as the composition refers to a high sense of execution and knowledge toward the Lupercalia traditions and rituals.

As described in Chabouillet, 1750 :

*"Un jeune Luperque se présente devant le Prêtre du Dieu Pan, il embrasse le Bélier, qui, destiné à fervir de victime, va être égorgé sur l'autel où on le voit étendu; & pendant ce tems-là le Prêtre l'initie aux Myftères, en lui mettant la main sur le front. Une Dame Romaine assiste à cette cérémonie, & semble attendre le moment où le Luperque armé d'une courroie, doit la frapper pour la rendre féconde. Cette Gravure, dont la composition, ainsi que l'exécution peuvent être données aux plus grands Maîtres de l'Antiquité est surtout, recommandable par le sujet, & en ce quelle ajoute des particularités à ce que nous favions déjà concernant la cérémonie des Lupercales."*

A similar exemple is conserved at Le Cabinet des Médailles, Paris, inv. 58.2348

Bibliography: Chabouillet, Anatole. Catalogue général et raisonné des camées et pierres gravées de la Bibliothèque impériale. Paris : 1858, n°2348. Mariette, Pierre-Jean. Traité des Pierres gravées. Paris : 1750, t.II, pl.LXIV.

Provenance: European private collection.

£ 1.500 - 3.000



**A GOLD PENDANT SET WITH A LARGE OVAL TWO-LAYERS AGATE CAMEO SET IN A GOLDEN FRAME.  
THE CHOICE OF HERCULES BETWEEN VIRTUE AND VICE .**

16th century

Cameo : 36 x 47 mm ; 27,90 gr

The scene, The Choice of Hercules, is from classical mythology. The seated figure of Hercules chooses between Virtue and Vice, here personified by the two goddesses Minerva (with helmet) and Venus with Eros. A very close parallel is an oval bronze plaquette (Victoria and Albert Museum inv. A.479-1910) with naked figure of Hercules seated draped in a lion's skin at the left and holding his club. In front of him stand Minerva, helmeted and holding a spear and an olive branch, and Venus, leading Cupid by the hand (inscription: INSTAR). Probably cast from a mould made of a rock crystal or hardstone carving by Valerio Belli.

There is also a version in the British Museum which is signed by Valerio Belli. Related hardstone cameo versions exist in Berlin and Naples. The seated figure of Hercules is a reference to one of Michelangelo's slaves in the Sistine chapel. The style is that of the gem-engraver Valerio Belli (around 1468-1546), who worked for two successive popes. Almost all of his bronze plaquettes are cast from his intaglios in rock crystal or hardstone. In this case, however, no rock crystal original has yet been identified. The bronzes would have been cast from a plaster or brass mould made from the original hardstone engraving.

This large agate cameo, probably made for a gilded metal casket, is mounted in a gold frame and it is cracked in 4 pieces. The piece is masterfully carved in high relief. The lot is sold in an elegant box which includes a solid silver cast impression of this beautiful cameo.

Parallels: H. Burns, M. Collareta, D. Gasparotto, Valerio Belli vicentino. 1468 c. - 1546, p. 65 n. 18, cat. 124; Victoria and Albert Museum inv. A.479-1910.

Provenance: European private collection.

£ 5.000 - 7.000









**276**

**A RENAISSANCE AGATE CAMEO. FEMALE BUST.**

16th century

30 x 38 x 9 mm

The figure is turned to the right, with the torso almost frontal and the head in profile. With her right hand she holds a flower, her breasts are uncovered and a precious necklace with a floral pendant rests in the middle. The lady has her hair gathered and wears a teardrop earring. The cameo is engraved in well polished high relief. The figure carved in the ivory white layer is well distinguished from the cerulean blue background, typical of this Renaissance production. The attributes that characterize this elegant figure (flower, jewelry) refer to beauty, vanity and love. The stone is mounted in a nicely toned silver pendant.

Provenance: U.K. private collection, London.

**£ 4.000 - 6.000**



**277**

**A RENAISSANCE AGATE CAMEO. MARS.**

16th century

23 x 34 x 12 mm

Bust of Mars wearing an armor-corselet (egys); a mask on her winged helmet with a feather crest; an expressive grotesque head as epaulette. The character is facing left. This fine cameo is engraved in high relief in the typical renaissance taste. Slight chips and wear marks on the edge.

Parallels: Story-Maskelyne, M.H.: *The Marlborough Gems* (1870): no. 88; Boardman, J., Scarisbrick, D., Wagner C., Zwierlein-Diehl, E: *The Marlborough Gems* (2009): no. 320; *Le gemme Medici al Museo degli Argenti (Palazzo Pitti)*, p. 197 n. 107.

Provenance: U.K. private collection, London.

**£ 5.000 - 7.000**



**A RENAISSANCE AGATE CAMEO MOUNTED  
ON A MODERN GOLD RING. ATHENA**

16th century

Cameo : 17 x 22 mm ; Ring : 19 x 16 mm ; 6,12 gr

The goddess is wearing an armor with a cloak; a mask on her helmet; an expressive grotesque-lion head as epaulette. The character is facing right, with a raised arm and with the face turned in three quarter.

This fine cameo is engraved in high relief in the typical renaissance taste. Slight chips, cracks and wear marks on the edge. The stone is set in a gold ring.

Provenance: U.K. private collection, London.

£ 3.000 - 5.000



**A RENAISSANCE AGATE CAMEO MOUNTED  
ON A MODERN GOLD RING. ARIADNE.**

16th - 17th century A.D.

Cameo : 16 x 20 mm ; Ring : 17 x 17 mm ; 9,32 gr

The naked sleeping figure is lying to the left above the rocks, with the head turned slightly downwards, supported by his right arm. The eyes are still closed, the legs crossed and the left arm raised in a sign of rest. The figure can be identified with the sleeping Ariadne. In this cameo the figure is elegantly draped with a fold rising in the air and partially cover the figure in his intimate sleep. The scene seems to have been inspired by a relief or a statuary model. The sculptural rendering, the articulated pose of the figure and the peculiar drapery, the executive refinement are all elements that lead this work to the workshop of Alessandro Masnago (active in Milan in c. 1560-1620). The stone is mounted in a gold ring. Very fine condition.

Parallel: *Le Gemme dei Medici* al Museo degli Argenti. *Cammei e Intagli nelle collezioni del Palazzo Pitti*, p. 188, n°81-82.

Provenance: U.K. private collection, London.

£ 3.000 - 6.000



**A LATE RENAISSANCE AGATE INTAGLIO. ALLEGORICAL SCENE.**

17th century

19 x 23 x 5 mm

On the left, a draped female figure in the act of offering a tray with offerings; on the right, an helmeted warrior with spear and shield. Above, a winged victory in the act of crowning the offerer with a laurel wreath. Ground line. Allegorical scene. North Italy-Cisalpine atelier.

Parallel: Le gemme dei Medici al Museo degli Argenti. Cammei e intagli nelle collezioni di Palazzo Pitti, pp. 375 ss.

£ 300 - 500





**A VERY FINE HIGH RELIEF ROSE CHALCEDONY CAMEO, ATTRIBUTED TO GIOVANNI AMBROSIO MISERONI.  
A CAPTIVE. "THE SLAVE OF LOVE".**

End of 16th century A.D.

Cameo : 34 x 37 x 20 mm ; 25 gr

This extremely refined and beautiful jewel is extraordinary for the quality of its composition and execution. Masterfully carved, it represents a chained captive (his bald head indicating that he is of Oriental origin, probably Ottoman or North African). This masterpiece is very close with works by the celebrated hardstone carver Giovanni Ambrogio Miseroni, who worked alongside his brother, the Imperial stone-cutter Ottavio Miseroni. The choice of the stone, the quality of the mirror polishing technique, the facial and the anatomical features of the figure (incised eyes), the composition are all important elements to compare with Miseroni's works as the Statuette of a Reclining Venus with Cupid in the Kunsthistorisches Museum, Vienna (inv. no. KK 1730). The way the figures emerge from the stone, flanked by flowing drapery, is similar to the present cameo. The gold mount and chain resemble those from a small scent flask from the same circle. The iconography of the shackled prisoner is evident both in Classical and in Renaissance art. Compare, for example, with Giulio Romano's Chained prisoners, also shackled at the neck from the Palazzo Te in Mantua (circa 1527-1528). However this jewel seems to have a meaning that goes beyond technical virtuosity, fashion for certain subjects or political allegory. An allegory rather referred to carnal love.

Perhaps a pledge of love, an intimate message of vigorous passion to wear as a gift and as a bond, unique in its beauty and preciousness.

Parallels: P. Rainer, *Splendour and Power: Imperial Treasures from Vienna*, exh. cat. Wiener Kunstkammer, Vienna; Schmuckmuseum Pforzheim; Kunstmuseum of Sachsen-Anhalt, Halle; The Fitzwilliam Museum, Cambridge, 2011, pp. 198-203, nos 56-57; D. Scarisbrick, *Portrait Jewels*, London, 2011, p.33.

Provenance: U.K. private collection, London. The lot was sold at Sotheby's and described as "with a paper note inscribed The Slave in rose agate out of the Wertheimer collection, possibly a reference to Emile Wertheimer Collection of Renaissance Jewels sold Sotheby's London 13 July 1953".

£ 20.000 - 40.000





# A FINE RENAISSANCE AMETHYST INTAGLIO. MASK OF PAN WITH MOTTO.

16th century

15 x 20 x 7 mm

This impressive frontal effigy of Pan is engraved with a very deep excavation on an amethyst stone of a particularly vivid and bright color. The facial features are typical ones inspired by ancient models (cf. The "Rubens vase", agate, 4th century A.D., Walters Museum inv. 42.562, and the mask of pan sculpted in ancient marble statues and reliefs) but the Michelangelo style seems unequivocal present and particularly strong here. The face is characterized by the typical somatic features of Pan, masterfully engraved with great art and technical skill, with an almost three-dimensional high relief effect. The anatomical details are rendered in an almost virtuosic way, with particular attention to the folds of the face due to the corrugated and almost diabolical expression of the character. The nose is curved, the almond-shaped eyes bent under the corrugated orbital arch, the mouth slightly open in a lascivious smile, the goat horns stand out from the thick hair, the long and finely chiseled beard. Portrait almost alive in its expressiveness. All the details are extremely mirror polished. Around the mask, on the edge: latin motto «HUNC DEUS NOS IUNXIT» ("this god united us"). This inscription, referring to the engraved subject, seems to allude as a pledge of love and passion: this emblem of carnal and feral love, of sexual impetus, unites who gave and who received this erotic seal.

Provenance: U.K. private collection, London, 70's.

£ 2.500 - 5.000









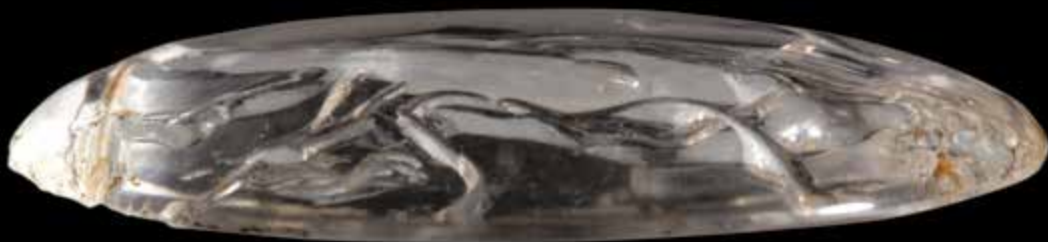
**A POSTCLASSICAL ROCK CRYSTAL INTAGLIO.****ALLEGORICAL MALE FIGURE.**

17 - 18th century circa

13 x 18 x 2 mm

A naked male character advances to the right, in the act of holding two snakes (?) with drapes; below, near his feet, an arrow. Groundline. Allegorical scene, to be identified. The stone is particularly thin and of an extraordinary purity and luminosity so as to be able to observe the incision even from the slightly convex back. Slight wear marks.

£ 600 - 900



284

**A NEOCLASSICAL AGATE CAMEO.**

**BUST OF ALEXANDER THE GREAT.**

End of 18th century - Beginning of 19th century

16 x 21 x 7 mm

The young ruler is turned to the right, and characterized by thick hair held by a band. This beautiful specimen, inspired by the hellenistic models, approaches the works of famous neo-classical engravers such as Pichler and Cerbara for stylistic beauty and executive finesse.

£ 400 - 600



285

**A NEOCLASSICAL AGATE CAMEO.**

**FEMALE BUST.**

End of 18th century - Beginning of 19th century

16 x 22 x 6 mm

The draped bust is turned to the left, and characterized by finely engraved gathered hair, inspired by the imperial portraits of the Roman Age. Work with executive finesse.

£ 500 - 800



286

**A NEOCLASSICAL AGATE CAMEO.**

**BUST OF A NIOBID.**

End of 18th century - Beginning of 19th century

16 x 21 x 9 mm

Draped female bust, facing left. The figure is characterized by a hair gathered from two bands. The subject is inspired by a famous marble sculpture (Uffizi, Florence) and it was executed by N. Marchant for a sardonyx intaglio. Small chip on the edge.

£ 300 - 600



287

**A NEOCLASSICAL AGATE CAMEO. BUST OF ISIS.**

19th century

26 x 37 x 14 mm

The goddess is facing right, and characterized by thick hair gathered over her forehead aforming a Basileion; three long locks fall from the neck to the shoulder. Beautiful work engraved in high relief.

£ 600 - 900



288

**A NEOCLASSICAL AGATE CAMEO.  
BUST OF A VEILED MATRON.**

End of 18th century - Beginning of 19th century

14 x 20 x 6 mm

The female bust is facing left. The figure is characterized by thick hair held by a diadem, under the veil. Interesting stone variety. Slight crack probably due to heat.

£ 300 - 500



289

**A NEOCLASSICAL AGATE CAMEO.  
BUST OF MAECENAS.**

End of 18th century - Beginning of 19th century

28 x 40 x 11 mm

The bust portrait of the so called "Maecenas" (Caius Cilnius Maecenas) is facing right. Large stone engraved in high relief, close to "Head of Maecenas" from the Marlborough Collection (Carnelian intaglio, Boston, Museum of Fine Arts: 99.112).

£ 700 - 1.000



290

**A NEOCLASSICAL AGATE CAMEO.**

**BUST OF A BACCHANTE.**

End of 18th century - Beginning of 19th century

20 x 25 x 6 mm

This fine portrait of a Bacchante is characterized by the typical thick hair adorned with leaves and bunches of grapes. The depiction could be identified also with Dionysos. Attractive use of the layers of the stone. Slight chipping on the edge.

£ 250 - 500



291

**A NEOCLASSICAL AGATE CAMEO.**

**BUST OF A VEILED MAN.**

End of 18th century - Beginning of 19th century

16 x 21 x 3 mm

The bearded character is probably the representation of Saturn. The cameo has an unusual concave rather than convex relief, to follow the colored layers and veins of the agate. Attractive colors of the stone.

£ 300 - 500





292

**A FINE NEOCLASSICAL AGATE CAMEO. BUST OF ATHENA.**

Mid of the 19th century circa.

16 x 20 x 8 mm

The helmed deity is facing right. On the reverse of the stone,  
an engraved handwritten inscription: "N. 4 - Negroni - 670".

Fine work executed on an attractive six-layers agate.

Mirror polishing. Slight chipping on the helmet crest.

£ 300 - 600



293

**A NEOCLASSICAL FRENCH TWO-LAYERS AGATE CAMEO.  
BUST OF APOLLO.**

19th century

37 x 46 x 17 mm

The young god is turned to the left, and is characterized by the draped bust and the head crowned with laurel. The hair is thick and elegantly sculpted with sinuous braids that fall on the neck and shoulder. Work carried out in high relief.

Provenance: French private collection 80's. Than, UK private collection G. A. C.

£ 600 - 900



**A LARGE TWO-LAYERS AGATE CAMEO SET IN A VICTORIAN GILDED MASSIVE SILVER SNUFF BOX. VEILED BUST OF FLORA.**

19th century

Cameo : 32 x 42 mm - Box : 63 x 77 x 37 mm

The female bust is turned to the right side. The figure is characterized by thick hair adorned with a flowers wreath. The head is veiled and the bust is draped. The stone is set in a fine boxe finely engraved, adorned with a garland frame on the edge. Very fine condition. Octagonal mark: Helmeted head of Minerva (1<sup>st</sup> title), facing right. French manufacture since 1838.

£ 1.000 - 1.500



**A NEOCLASSICAL ONYX CAMEO SET IN A GOLD BROOCH WITH PEARLS. BUST OF APOLLO.**

Second half of 19th century

Cameo : 16 x 22 mm ; 15,0 gr

The young god, identifiable with the Apollo Belvedere model, faces right wearing a tunique with chlamys. Beautiful victorian gold brooch with pearls. This prototype has been widely copied and reproduced also on cameos, inspired by the famous statue of the Vatican. For example, the cameo engraved by Saulini in the parure of the Metropolitan Museum (inv..40.20.55a-c). A very fine exemple of this type comes from the production on Nathaniel Marchant.

Parallels: Catalogue of One Hundred Impressions from Gems engraved by Nathaniel Marchant, J.Edwards, London, 1792, pg. 10, no. XIV, for a listing of a sardonyx intaglio of the Apollo Belvedere, commissioned by the politician J. Cox Hippiusley, 1st Baronet (1746-1825). Seidmann, Nathaniel Marchant, Gem Engraver, 1739-1816, The Walpole Society, LIII, 1987, pg.41-2, no.11, mentions that this design of the Apollo Belvedere was particularly popular, and Marchant carved several intaglios of it.

£ 1.500 - 2.000



## 296

**A 18K GOLD BROOCH SET WITH A SHELL CAMEO SIGNED JB MARTIN. MALE PORTRAIT.**

19th century

Cameo : 40 x 50 mm - 11,13 gr

The bust portrait, characterized by long and thick hair and beard that ends before the chin, is turned to the right. Private portrait to identify, signed J.B. Martin.

£ 1.500 - 2.000





**297**

**A NEOCLASSICAL CARNELIAN INTAGLIO MOUNTED ON A SEAL.  
BUST OF APOLLO WITH LYRE.**

19th century

Intaglio : 14 x 20 mm ; 4,34 gr

The young god is facing right. He is characterized by thick and long hair that partially covers the neck. A small lyre appears behind the bust, as an allegory of the arts, poetry and music. Fine work well engraved. Subject inspired by french neoclassical models. Attractive color of the stone. Wear marks on the seal.

£ 450 - 750



**298**

**A QUARTZ FUMÉ INTAGLIO SET IN A METAL SEAL MOUNTING.  
PORTRAIT OF ISAAC NEWTON.**

18th century

Intaglio: 20 x 23 mm ; 16,74 gr

Bust of Sir Isaac Newton, bareheaded and wearing a contemporary dress, facing left; a star behind his head. Sir I. Newton (1643-1727) was a favourite subject for English seals and engraved by talented artists as Christopher Seaton, Cave, Wray and Burch. This beautiful work is set in a metal mounting as seal. Attractive brightness of the quartz, faceted on the edge. Very fine condition.

Parallel: M. Henig, Classical gems. Ancient and modern intaglios and cameos in the Fitzwilliam Museum. Cambridge, p. 308 n. 644.

£ 550 - 950



**A FINE CARNELIAN INTAGLIO SEAL ENGRAVED  
BY EDWARD BURCH. ZEUS WEARING A LAUREL  
WREATH.**

Early 19th century

Intaglio : 18 x 21 mm ; 19,22 gr

Zeus is facing right and characterized by a thick beard and finely engraved thick hair, with a laurel wreath on the head. The profile is characterized by a protruding nose and a semi-opened mouth. In the foreground, the right shoulder is raised, showing the musculature.

This beautiful intaglio is signed BURCH R.A.: opus of Edward Burch (1730-1814) from Royal Academy. The artist is considered one of the England's greatest gem-engravers. This stone is mounted as an early 19th century seal engraved with a border of shells, the handle modelled as a stylised lyre composed of foliate scrolls. A very fine intaglio executed with great skill. Light crack on the stone. Extremely fine mirror polishing.

Parallel: G. Seidmann, The diversity of Edward Burch, pp. 17-26 in  
Le gemme incise nel Settecento e Ottocento. Continuità della tradizione  
classica, 1998. 308 n. 644.

£ 2.500 - 4.500



**300**

**A NEOCLASSICAL GOLD, DIAMONDS AND PEARLS  
BROOCH SET WITH AN AGATE CAMEO SIGNED PESTRINI.**

Early 19th century

Cameo : 21 x 42 mm ; 23,74 gr

This fine two-layers agate cameo depicts a female bust in profile, facing right, inspired by the graeco-roman statuary models (probably a Venus). The stone is signed PESTRINI. Possibly by Clemente Pestrini (Italian, active first half of the 19th century). ca.1810-1820. The brooch is characterized by a split pearl, single and rose-cut diamonds, glazed reverse. Mirror polishing. French assay marks.

£ 3.500 - 5.000



**301**

**A NEOCLASSICAL TWO-LAYERS AGATE CAMEO  
MOUNTED ON A GOLD PENDANT.  
BUST OF PSYCHE. SIGNED GIROMETTI.**

19th century

Cameo : 17 x 23 mm ; 8,76 gr

Bust of Psyche, facing right, signed GIROMETTI (Giuseppe Girometti, 1780-1851). The stone is mounted on an elegant gold pendant with openable back, fitted with a glass (cracked). Delicate work inspired by the cano-vian marbles.

Published in Michel Duschamp, "Nouveaux inédits de G. Girometti et de L. Michelini (XV)". Bulletin de la Société Française de Numismatique 52.5, May 1997, pp. 83-88, fig. 2.

Provenance: From the collection of Michel Duschamp (1922-2011).

£ 3.000 - 4.500





**302**

**A NEOCLASSICAL TWO-LAYERS AGATE CAMEO  
MOUNTED ON A GOLD BROOCH. SAPHO.**

19th century

Cameo : 18 x 24 mm - 5,72 gr

The greek poetess, facing right, is characterized by a draped bust and by hair elegantly gathered in the sakkos. The cameo is set in a fine gold brooch with a filigree border.

Published in D. Scarisbrick, *The Art of Gem Engraving From Alexander the Great to Napoleon III*, Fukuoka 2008, p. 242, p. 360. Exhibited in Hakone, Open-Air Museum and Fukuoka, City Museum, *The art of gem engraving from Alexander the Great to Napoleon III*, 2008, no. 308.

Provenance: From the collection of Raphael Esmerian (1903-1976).

£ 2.500 - 3.500



**303**

**A LATE GEORGIAN GOLD BROOCH SET  
WITH AN ONYX CAMEO PORTRAIT BY BERINI.  
BUST OF A NOBLEWOMAN.**

End of 18th century - Beginning of 19th century

Cameo : 22 x 27 mm ; 5,39 gr

Portrait of a noblewoman from the napoleonic period, facing left, signed BERINI (Antonio Berini, 1770-1861) along the neck profile. The portrait bust is characterized by a greek profile, a small mouth and an elaborate hairdo, and can be identified with a member of the Royal Family from the Bourbons (see Effigy of Maria Luisa di Borbone-Parma, Queen Consort of Spain, 1751-1819; Maria Luisa di Borbone, Queen of Etruria and Duchess of Lucca, 1782-1824). The front adorned with a diadem, and two bands on the top, while, on the back, the hairdress in a bun net, following the style of the ancient heads. Refined work, soft in the anatomical volumes and careful in the physiognomic research, with a certain expressive elegance.

£ 5.000 - 6.000





**A FINE NEOCLASSICAL AGATE CAMEO  
SET IN MODERN GOLD RING.  
BUST OF NAPOLEON BONAPARTE AS EMPEROR.**

Early 19th century

Cameo: 20 x 30 mm ; 22.76 gr

The portrait is facing right, with the bust not draped. A refined laurel wreath with berries is engraved on the thick, finely wavy hair. The face presents the typical physiognomic features of the emperor Bonaparte, taking as parallel the contemporary portraits made for the medals or some cameos engraved by famous artists. The portrait is carved on an ivory-colored layer, over a brownish background showing cracks and small breaks on the edge. The cameo is mounted in a beautiful modern ring with an elongated octagonal bezel, of generous size.

Parallels: O.M. Dalton, *Catalogue of the engraved gems of the post classical periods*, British Museum, n. 396 (ex Blacas collection, probably by Rega); M Duschamp, "Antonio Berini un des grandes graveurs italiens du XIXe siècle et le haut relief", *Cahiers Numismatiques* 169, Sept. 2006, pp. 47-59, fig. 22.

Provenance: European private collection.

£ 1.500 - 3.000



**A NEOCLASSICAL TWO-LAYERS AGATE CAMEO MOUNTED  
ON A GOLD BROOCH, SIGNED BERINI. BUST OF CAROLINE MURAT.**

19th century

Cameo: 22 x 33 mm - 8,30 gr

This beautiful female portrait bust depicts Caroline Murat (1782-1839), facing left. The thick hair held on the front by adiadem, and by one band on the top, while, on the back, it's tightened by an accessory of a net-like texture, following the style of the ancient heads. The two-layers stone is engraved in high relief with great skill for the anatomical details and features of the private portrait. This portrait is characterized by interesting physiognomic features close to the natural model rather than idealized as in the official medals. Caroline Murat became Queen of Naples in 1808.

Published: Michel Duchamp, "Antonio Berini un des grandes graveurs italiens du XIXe siècle et le haut relief", *Cahiers Numismatiques* 169, Sept. 2006, pp. 47-59, fig. 12.

Provenance: From the collection of Michel Duchamp (1922-2011).

£ 3.500 - 5.000



**A VERY FINE AGATE CAMEO BY G.A. GIRARDET, SET IN A GOLD BROOCH.  
EROS WITH A PANOPLIA.**

19th century

Cameo: 30 x 35 mm ; 29.38 gr

Giorgio Antonio Girardet was born in Rome the 2nd July 1829 to Anthony John, and Clotilde Pochon. He then undertook the art of engraving at Bonfiglio Zaccagnini, engraver of the Mint under Pius IX, and subsequently he began to carve hard stones at the atelier of engravers Antonio Odelli and Tommaso Saulini. The collaboration, started through Odelli, with the famous goldsmiths Castellani was long and fruitful. Among the works commissioned by them, and which are often identifiable because they are marked by the artist's signature (as well as by the engraving of the double «C» on the bottom layer of the stone). He also had a good reputation as portrait engraver: in 1874 in fact the G. is reported as «graveur de camées, spécialiste de portraits» in via Margutta, n. 53 B. In the cameos iconographic repertoire of G. (signed usually "G.A Girardet F."), which belonged to a now limited group of hardstones engravers still active in Rome in the second half of the 19th century, such as Tommaso Saulini, Antonio Odelli, Pietro Girometti, Giovanni Liberotti, Giovanni Dies, Paolo Neri, Carlo Civilotti, are often present, in addition to mythological subjects and motifs taken from the ancient, motifs taken from the works of modern sculptors such as Bertel Thorvaldsen.

This beautiful two-layers agate cameo, signed G.A. GIRARDET, is carved with great skill and elegance in a very high-relief. Cupid, represented frontally, is wearing the helmet of Mars, too large for his tender curly-headed boy. Love plays with the weapons of the god of war. Love is preparing himself for a new love battle. The small erote holds with his arms the heavy crested helmet with, masterfully sculpted almost in the round with undercut. Cupid turns his head slightly to the left and maintains a serene and smiling air despite the effort. The figure is above the shield and rests a knee pointed on the ground as a support. Behind him, the sword, which binds to itself with the bandage attached to the scabbard. This image is highly emblematic, of great impact and beauty, engraved with skill. Slight chipping over the helmet, otherwise perfect condition. The stone is mounted in a splendid gold frame, referable to the Castellani atelier with spherical or interwoven decorations, delicately arranged in a radial pattern.

Parallels: Fondo Castellani, Bi-blioteca, b. 201/9; Relazione di G.A. Girardet (incisore in pietre dure) letta all'assemblea generale del 25 genn. 1874, Roma 1874; Mostra di Roma nell'Ottocento (catal.), Roma 1932, p. 154; E. Kris, Catalogue of the Milton Weil Collection in the Metropolitan Museum of arts, Wien 1932, n. 21, tav. XXXIX; G. Umani, in Numismatica, IX-XI (1943-45), p. 65; A. Jandolo, Antiquaria, Milano 1947, pp. 190-193; R. Righetti, Incisori di gemme e cammei in Roma, Roma s.d. (ma 1952), pp. 63, 85; L. Pirzio Biroli Stefanelli, Cammei per casa Savoia: i ritratti di G.A. G., in Strenna dei romanisti, LVIII (1997), pp. 509-516; Id., Del cammeo e dell'incisione in pietre dure e tenere nella Roma del XIX secolo, in Arte e artigianato nella Roma di Belli. Atti... Fondazione Marco Besso, Roma 1998, p. 24; L. Forrer, A Biographical Dictionary of medallist, II, London 1904, p. 272; VII, ibid. 1923, p. 163; G.C. Bulgari, Argentieri, gemmari e orafi d'Italia, I, 1, Roma 1958, p. 547. Et Alia.

Provenance: European private collection. Formerly from the collection R.E. (1903-1976).

£ 5.000 - 8.000







# A VERY FINE FRENCH GOLD PARURE WITH AGATE CAMEOS. MYTHOLOGICAL FIGURES.

1840 (circa)

Cameo (earring) min : 12 x 15 mm  
 Cameo (earring) max : 14 x 34 mm  
 Cameo (brooch) : 19 x 24 mm  
 Cameo (comb) min : 8 x 11 mm  
 Cameo (comb) max : 19 x 23 mm  
 Cameo (necklace) min : 13 x 17 mm  
 Cameo (necklace) max : 25 x 32 mm  
 Necklace length : 44 cm ; 170 gr

Various mythological subjects.

Necklace: a dancer, Venus and Mars from Canova, Venus and Cupid in the act of playing with the bow (after Saulini), Diana huntress with a female figure, Eros with a Muse, Cupid and Psyche, Venus and Cupid in the act of making garlands, Venus and Adonis, a dancer, a dancing figure inspired by Herculaneum frescos.

Brooch: Cupid with a Muse; Earrings: cupid with the quiver - a dancer/cupid with the lyre- a Muse (Erato).

Diadem: a drunken silenus with tyrsus.

All these cameos are finely engraved on two-layers agates of different sizes. All these mythological subjects are inspired by the classical and the neoclassical repertoire, and in particular from works of famous engravers and sculptors. The very fine 18K gold mountings are masterfully chiseled with branches, acanthus leaves and flowers motifs. Small repair with tin on the brooch. Gold marks on the earrings mountings: Head of Ram turned to left, (Paris, 1819-1838, 18K). The lot is sold in its original wooden box (red velvet inside) with an old label "Collier de camées d'or fin grammes (?) 137. Fournisseur du roy rou (rue) Favart", and another label with numbers. Very fine condition.

Provenance: European private collection, 80's.

£ 12.000 – 15.000





**308**

**A NEOCLASSICAL AGATE INTAGLIO. EROS AND PSYCHE.**

19th century

20 x 24 x 3 mm

The young girl is seated on the ground, looking slightly downwards in contemplation, and in the act of holding a jug. Her delicate body is characterized by butterfly wings on the bare back, while the legs are draped. Eros advances in front of her playing the double flute. The scene was engraved with similar compositional and stylistic characteristics by Pichler (signed carnelian intaglio, Vienna Kunsthistorisches Museum, Legate Timoni n.171; sardonic intaglio, by Giovanni Pichler, Vienna, Kunst, inv. XII. 424). This composition typically reflects the neoclassical taste and it is inspired by a drawing by Angelica Kaufman after a copy from the ancient (fresco). The work is characterized by great executive finesse. Attractive honey shade of stone.

Parallel: L.P. P. Stefanelli, La collezione Paoletti, vol. 2, p. 54 n. 331; p. 72 n. 536.

**£ 500 - 1.000**



**309**

**A FINE NEOCLASSICAL ONYX CAMEO  
SET IN A CHISELED GOLD PENDANT.  
CUPID HUNTER.**

End of 18th century - Beginning of 19th century

Cameo: 19 x 25 mm ; 8.43 gr

The erote advances to the right, turning his elegant head engraved in three-quarters. With the right hand he holds a stick where two prey (birds) are hung; with his left hand he holds the bow and carries the quiver tied to the bust. Groundline. This mythological subject is inspired from the ancient classical models, then spread in a more graceful key by the neoclassical artists and, above all, by the Wedgwood manufactory. The cameo is mounted on a finely chiseled gold pendant. Very fine condition.

Provenance: European private collection.

**£ 950 - 1.500**





**A LARGE POST RENAISSANCE ROCK CRYSTAL INTAGLIO. GROTTESCA.**

17-18th century circa

55 x 72 x 5 mm

A large plant divides into two main branches, evolving into volutes and curvilinear terminals, sometimes performed with globular elements as a variation. Among this intricate vegetation of decorative taste on the model of painted grotesques, there are animals, including: two rabbits at the bottom; in the middle three birds, one of which flanked by an insect; above, two other birds. The intaglio was engraved on a large stone of extraordinary transparency and purity, leaving the details so finely etched satin. The piece probably adorned a metal casket on the Renaissance model. To be identified.

Provenance: European private collection.

£ 800 - 2.000





**AN AMETHYST PONIATOWSKI INTAGLIO SET ON A MODERN  
GOLD BRACELET WITH GOLD IMPRESSION.**

Early 19th century

Intaglio : 22 x 28 x 10 mm ; Diam (bracelet) : 60 mm ; 47 gr

Heavy gold bracelet set with a fine Poniatowski intaglio:  
"Nature seated with a serpent in her hand", signed Pyrgoteles (ΠΥΡΓΟΤΕΛΕΣ).  
The stone is flanked by a gold piece engraved with the same subject,  
adorning the jewel. Attractive color of the stone. Slight wear marks.

Parallels: Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): II.157  
Christie's, London: 1839-2023. Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late  
Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 311.

Provenance: European private collection.

£ 6.000 - 8.000



**A NEOCLASSICAL AGATE CAMEO MOUNTED ON A MODERN GOLD RING.  
DIOMEDE WITH THE PALLADIUM.**

19th century A.D.

Cameo : 19 x 23 mm ; Ring : 19 x 18 mm ; 14,0 gr

Son of Tydeus and Deipile, he was one of the main Achaean heroes of the war of the Epigoni and of the Trojan war. Author of the theft of the sacred Palladio, he is shown here in one of his most famous poses. Diomedes is seated on an altar adorned with garlands. With the right hand he holds the sword, with the left the Palladio (the arm is wrapped in a drapery). In front of him, a pillar with an idol on it. Groundline.

The scene, highly emblematic and elegantly composed, is performed with refinement and great skill; of particular beauty is the way in which the transparency of the stone changes with respect to the highest or lowest relief of the figure. The stone is set in a beautiful gold ring. Very fine condition.

Parallel: Jean-Marc Moret, *Les pierres gravées antiques représentant le rapt du Palladion*, 1997 for a complete study of the subject.

Provenance: U.K. private collection, London.

£ 5.000 - 7.000



**A FINE NEOCLASSIC PONIATOWSKI CARNELIAN INTAGLIO  
MOUNTED ON A GOLD RING.**

**ACHILLES HAVING KILLED PILIDORUS, ATTACKED BY HECTOR.**

19th century A.D.

Intaglio : 20 x 30 mm ; Ring : 26 x 17 mm ; 7,89 gr

The intense fighting scene refers to an episode of the Trojan War. The brave Achilles, after killing Polidoro by hitting him with his spear, is attacked by Hector, who faces him without fear. The bodies are naked, sculpted in their youthful beauty, with the muscles tense in combat. Only helmet and shield protect them; the rising drapery is purely ornamental, a neoclassical signature of this splendid stone, mounted in its original ring commissioned by the Polish prince for his legendary collection. The intaglio is signed with greek letters under the groundline: BOHΘOY (Boethos). Very fine condition.



Parallels: Beazley Archive; Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): V.168; Christie's, London: 1839-1159. G. Vangelli de Cresci, Ad Minima Ad Maxima. La raccolta di impronte e matrici di gemme incise e medaglie. Museo dell'Antica zecca di Lucca.

Provenance: U.K. private collection, London.

£ 3.500 - 5.000







**A VERY FINE NEOCLASSICAL AGATE INTAGLIO SIGNED CALANDRELLI.  
 ULYSSES AND HIS COMPANIONS BLINDING THE EYE OF POLYPHEMUS.**

1820 - 1830 circa

42 x 59 x 4 mm

This remarkable large agate intaglio, signed below CALANDRELLI, depicts the famous scene in which Ulysses and his companions are ready to blind the cyclops in his cave, after falling asleep for drinking wine. On the right Ulysses, recognizable by his typical headdress, pushes the base of the long inflamed wooden pole, directed towards the eye of Polyphemus, helped by his companion; wearing an helmet and a cloak covering an armor. A third character is instead behind the monstrous cyclops, to monitor the action, armed with a spear and always dressed with helmet, armor and cloak. The cyclops, who occupies the most prominent central position, is intoxicated and seated on the ground, with his head bowed over his left arm, resting on the raised knee, as a sign of yielding to sleep; instead his right arm is abandoned towards the ground, near the emptied cup. The scene is set inside the cave, with masterfully rendered rocks.

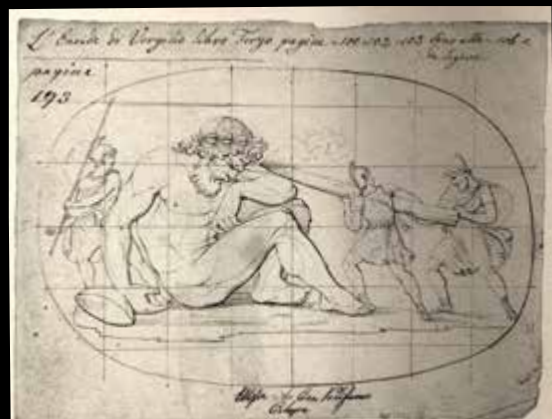
The same delicacy is used to make the smoke coming out of the tip of the bursting pole. The scene is set according to a well-balanced structure and studied by the artist, as evidenced by one of his drawings (fig. 1- in Berlin) which undoubtedly constitutes the faithful preparatory model for this gem: the correspondance between the preparatory drawing and the agate carving it is in fact very strong, almost total, except for some aesthetic variations (as often happened during the execution phase). There is a second variant of the same scene, always attributed to Calandrelli but signed in Greek as Demophilos (ΔΕΜΟΦΙΛΟΣ ΕΠΟΙΕΙ), made for the Prince Poniatowski. The attribution of the drawing to Calandrelli is certain; the attribution to Calandrelli for the Poniatowski intaglio (currently missing and testified by the plaster cast ) may not be so sure. The style of the intaglio signed Demophilos (propably Calandrelli ?) appears in fact different, far inferior in skill and style, with anatomical details often artistically weak and the proportions of the characters not always respected.

The agate intaglio signed by the artist, reveals in fact an extraordinary engraving quality completely different, with a masterly rendering of the anatomical details and the expressive physiognomy of the figures very faithful to the drawing. Every detail is mirror-polished with great skill. A very rare and extraordinary agate variety was used to represent this mythological episode: the agate in fact presents very fine variety of colors from red, yellow to brown tones with shades and spots, as if to symbolize the cave, the smoke and the violence of the scene. The stone has slight signs of wear, small cracks and a chipping on the edge, probably caused by removing the stone from its original setting.

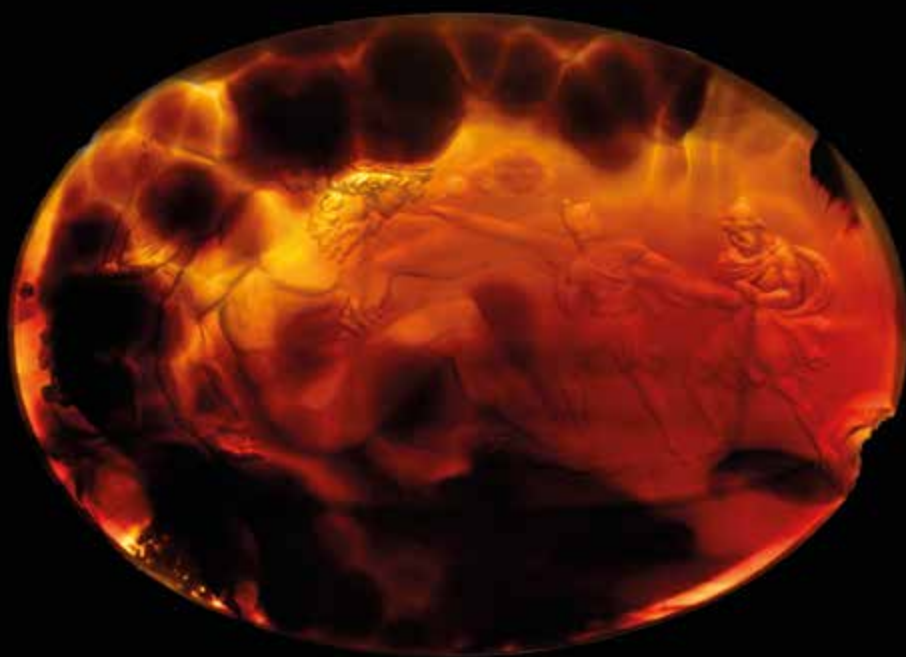
A Grand Tour Era plaster cast impression, taken from this work, has been identified in a private collection. Unpublished.

Parallels: Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): VI.30; Christie's, London: 1839-538. Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 1014. Calandrelli drawing, Antikensammlung Berlin: A.IV.4; Lord Monson. Christie's, London: June 9, 1851, lot 101. Samuel Sharp Sotheby's, London: 5 April 1883: lot 91; Platz-Horster, G.: L'antica maniera. Zeichnungen und Gemmen des Giovanni Calandrelli in der Antikensammlung Berlin (2005): P.81 G. Vangelli de Cresci, For the Poniatowski collection: A Minima Ad Maxima, La raccolta di impronte ematrici di gemme incise e medaglie, Museo dell'Antica Zecca di Lucca.

Provenance: U.K. private collection, London, 80's.











GALLANDRELLI



## A NEOCLASSICAL ROCK CRYSTAL INTAGLIO. JASON AND ZODIAC SIGNS.

1820 - 1830 circa

30 x 42 x 6 mm

Jason, son of the king of Iolco, Aeson, and husband of the sorceress Medea, was at the head of the Argonauts expedition, aimed at the conquest of the golden fleece. Wanting to regain the throne of Iolco usurped from his father Eson by his stepbrother Pelias, Jason will have to go to conquer the Golden Fleece, the skin of the golden ram located in Colchis from King Aetas, at the head of a group of heroes, the Argonauts, who form the crew of the ship Argo. Thanks to Medea, daughter of Eeta, he succeed in his quest and, after many adventures characterizing the whole trip, he will return to Iolco. In this extraordinary rock crystal intaglio, the hero is represented in all his youthful strength and beauty with the attributes of success.

The character is facing left, with the helmeted head in profile and with the chest slightly twisted in three-quarters. The gaze downwards, is contemplative, the left hand resting on the side, while the right holding a spear, the tip pointing downwards. The left leg supports the vigorous body, while the right elegantly lifting the heel. The body is muscular, sculpted with meticulous anatomical details, with great technical skill. On the chest appears the sword sheath leather band, while the feet are protected by sandals whose very thin sole can be seen under the feet. The left arm also carries the mythical fur of the Golden Fleece, emblem of his great enterprise; a flap of cloak rises behind the back, blown by the wind, according to a typical neoclassical iconography. The figure of Jason, perfectly centered in the field of the stone, dominates in all its heroic splendor, in a powerful sculptural pose of classical inspiration, and at the same time intimate and delicate.

A strong allegorical and astrological meaning is present in this precious gem, showing the 12 zodiacal signs masterfully engraved on the edge of the back of the stone. The extraordinary stylistic rendering of the zodiac symbols is emphasized by their executive perfection despite the narrow and complicated space to engrave, since the edge is inclined. Despite of its thickness, the transparency of the stone makes possible the perception of all signs engraved on the back, creating an effect of passing and overlapping of both scenes, united in a single great astral allegory. The celestial signs accompany Jason in his mythical triumph, after many difficulties and fights. His effigy appears thus protected by the gods and the planets, from the beginning to eternity, as revealed by the letters alpha and omega, the seal of this scene. The compositional structure of the standing (or seated) figure surrounded by the zodiac is known and attested since ancient times also in the glyptic, in rare and valuable specimens; however the stylistic and executive details seem to advance the dating of this gem to the neoclassical Era.

Parallels: U. Pannuti, *La collezione glittica*. Museo Archeologico Nazionale di Napoli, vol. 2, p. 164 n. 130 (Apollo-Helios with the zodiac, ancient roman carnelian intaglio); J. Kagan, O. Neverov, *500 pierres gravées du Cabinet de Duc d'Orléans*, p. 67 n. 57/29 (16th century carnelian intaglio); p. 145 n. 273/91, p. 165 n. 335/153. L.P.B. Stefanelli, *La collezione Paoletti*, vol. 1, tomo I n. 125; n. 197; tomo 4 n. 48 and 228; vol. 2: tomo 5 n. 395 (copy of L. Pichler after the famous carnelian intaglio of Paris, Bibliothèque Nationale, Cabinet des Médailles) and n. 424; tomo 8 n. 288.

Provenance: U.K. private collection acquired from M-G., London, 70's.

£ 5.000 - 8.000













316

**A FINE POSTCLASSICAL RUBY INTAGLIO SET IN  
A GOLD STICK PIN.**

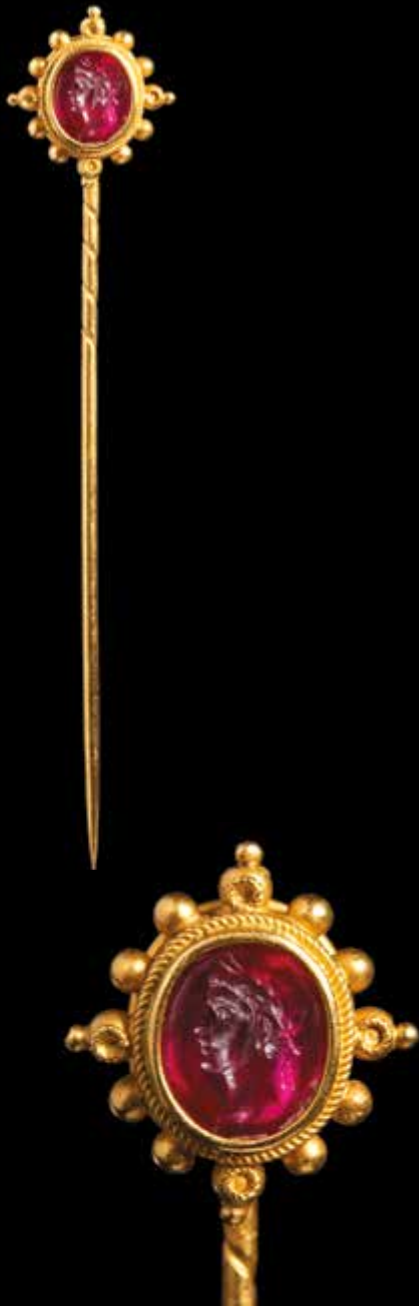
**BUST OF A JULIO-CLAUDIAN EMPEROR.**

18th -19th century

Intaglio : 6 x 7,5 mm ; Pin : 64 mm ; 2,50 gr

The laureated emperor, identifiable probably to Augustus or Tiberius, is facing left. This precious intaglio is mounted on a fine gold stick pin characterized by a refined frame worked by spherical elements. Very fine condition. Attractive color of the stone. Rare.

£ 450 - 1.000



317

**A POSTCLASSICAL EMERALD INTAGLIO SET IN  
A GOLD STICK PIN.**

**BUST OF A HERCULES.**

19th century

Intaglio : 8 x 8 mm ; Pin : 70 mm ; 2,80 gr

The hero is facing left, with short hair and the club on the shoulder. This precious intaglio is mounted on a fine gold stick pin characterized by a refined frame worked by intertwined and spherical elements. Very fine condition.

£ 500 - 1.000



**318**

**A NEOCLASSICAL AGATE CAMEO SET IN  
A GOLD STICK PIN. AJAX.**

19th century

Cameo : 15 x 20 mm ; Pin : 75 mm ; 7, 53 gr

The bearded hero is wearing the corinthian helmet, facing left with the head in profile and the front bust. The work reproduces a popular and recurring model in neoclassical production, inspired by statuary models. High relief. Fine condition.

£ 300 - 500



**319**

**A MODERN AGATE CAMEO SET IN  
A METAL STICK PIN.  
BUST OF AN EMPEROR.**

18th -19th century

Cameo : 28 x 37 mm ; Pin : 92 mm

The effigy of the Roman emperor is carved in high relief, almost frontally, with the face turned slightly three-quarters to the left. Laurel wreath on the head and bust draped with chlamys and armor. Work carried out with marked engravings that well highlight the anatomical volumes of the character, inspired by an ancient model. Fine condition.

£ 600 - 800





320

**A MODERN AMETHYST INTAGLIO SET IN  
A GOLD STICK PIN. FEMALE HEAD.**

19th century

Intaglio : 8 x 10 mm ; Pin : 75 mm ; 3,0 gr

A post classical female head, facing left. Fine gold frame formed by spherical and intertwined elements. Fine condition.

£ 280 - 400



321

**A MODERN AMETHYST INTAGLIO SET IN  
A GOLD STICK PIN. WINGED FEMALE FIGURE.**

19th century

Intaglio : 7 x 13 mm ; Pin : 73 mm ; 3,59 gr

The standing allegorical figure is facing right, holding a branch. This precious intaglio is mounted on a fine gold stick pin characterized by a refined frame worked by intertwined and spherical elements. Very fine condition.

£ 400 - 600



322

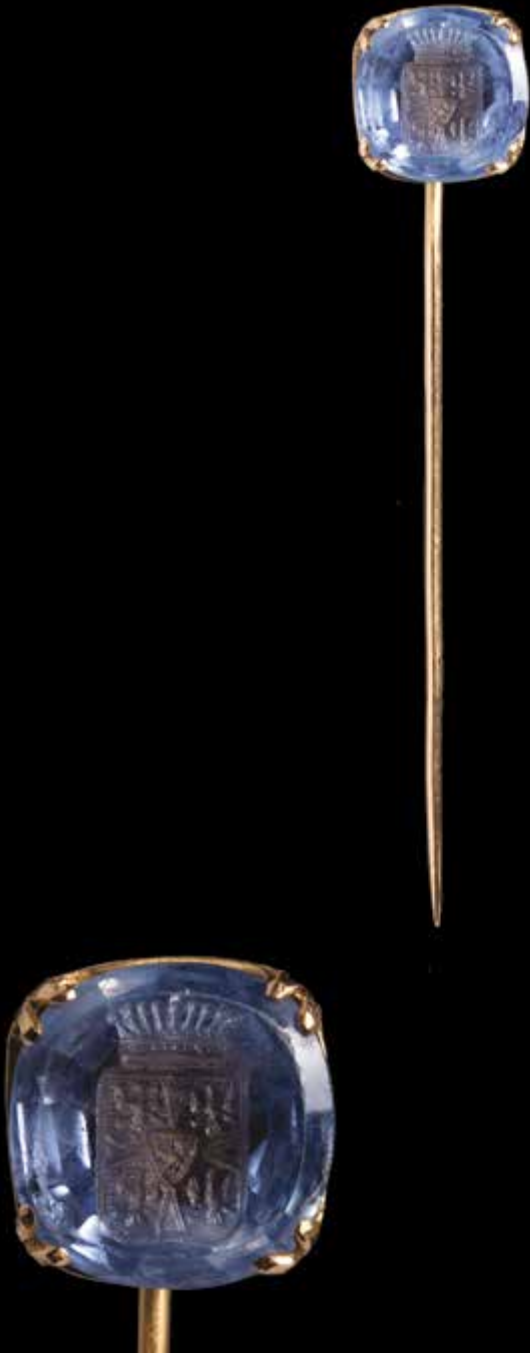
**A MODERN TOPAZ SEAL INTAGLIO SET IN  
A METAL STICK PIN. COAT OF ARMS.**

19th century

Intaglio : 12 x 12 mm ; Pin : 68 mm ; 4,34 gr

Heraldic coat of arms composed of an ornated shield surmounted by a crown with nine points. To be identified. Attractive color of the stone. Slight wear marks.

£ 350 - 500



323

**A POSTCLASSICAL AMETHYST CAMEO SET IN  
A GOLD STICK PIN WITH PEARLS.  
BUST OF CUPID.**

18th -19th century

Cameo : 10 x 13 mm ; Pin : 62 mm ; 2,93 gr

The young head is turned slightly in three-quarters to the right side, engraved in high relief. Fine work. Mirror polished. The stone is mounted on a fine gold Georgian stick pin characterized by a refined frame with pierced pearls (one missing). Very fine condition.

£ 500 - 800



324

**A FINE VICTORIAN AGATE CAMEO SET IN  
A GOLD STICK PIN WITH PRECIOUS STONES.  
MOOR'S HEAD.**

19th century

Cameo : 11 x 14 mm ; Pin : 70 mm ; 4,0 gr

The head is turned to the right and embellished with an earring and a collar made of diamonds masterfully set on the small agate cameo. Rubies and diamonds are set in the frame surrounding the portrait. Very fine condition.

£ 600 - 1.000



325

**A LOT OF 2 VICTORIAN CORAL CAMEO  
HEAD OF DOGS SET IN A GOLD STICK PIN.**

19th century

H : 70 mm ; 8,22 gr

These two fine microsculptures depict two different dogs heads, one with a closed-mouth and the other with an opened mouth. The latter is set at the stick pin with a gold band edge that reproduces his collar and a pearl as pendant. Very fine condition.

£ 500 - 700



**326**

**A BANDED AGATE FEMALE BUST SET IN  
A GOLD STICK PIN.**

18th century

H: 95 mm ; 8.36 gr

The figure is characterized by a veiled head, partially draped torso with large exposed breasts. The bust is finely sculpted, emphasizing in the best way the beauty of this banded agate, engraving the body in the dark part and the drapery in the light part of the stone. The nose is damaged. This microsculpture is set in an elegant mounting adorned with plant motif, finely chiseled.

£ 700 - 1.000



**327**

**A FINE BANDED AGATE SEAL SET IN  
A GOLD MOUNTING WITH TURQUOISE.  
FEMALE HEAD.**

18th century

H: 41 mm ; 15.73 gr

The handle of this beautiful fob seal is formed by a microsculpture in a brown and white banded agate with honey tones and depicting a woman's head with a headdress. The gold frame with small turquoise set is finely worked with various ornaments. An elegant collar made up of stones and intertwined golden chain elements goes around the neck of the figure. Below, an agate intaglio (set to make the seals) depicting a bearded helmeted head of Mars. Refined piece in excellent condition.

£ 650 - 1.000





**TWO FINE CARNELIAN INTAGLIOS MOUNTED AS SEALS.  
COAT OF ARMS OF THE 1ST EARL OF LUCAN.**

18th century

Intaglio: 23 x 28 mm ; H: (seal) : 27 mm/ 43 mm ; 15,28 gr /17,24 gr

The lot consists of two large carnelian carvings representing the same heraldic coat of arms referable to Sir Charles Bingham (1735-1799), 1<sup>st</sup> Earl of Lucan, High Sheriff of county Mayo - M.P. as Baron Lucan of Castlebar. The two coat of arms have small variations (shape of the shield, crown and ribbon). One mounted in a typical seal frame with elongated handle; the other mounted as a ring. Complete set very rare. Perfect conditions. Sold in an elegant red leather boxe, including the cast impression of the depiction.

£ 5.800 - 6.500



**A NEOCLASSICAL ONY CAMEO SIGNED SAULINI.  
BEARDED GENTLEMAN.**

19th century

30 x 37 x 11 mm

A fine high relief private portrait of a bearded Victorian gentleman, facing right, signed SAULINI (probably Luigi Saulini, 1819-1883). Working in Rome. Son of Tommaso Saulini, pursued the family studio after his father's death specialising in portraiture for which both men were renowned. Recorded in Murray's Guide to Rome for 1853 at 8 Via della Croce. By 1867 the studio had moved to 96 Via Babuino.

Parallel: British Museum database inv. 1978,1002,1162.

£ 2.000 - 3.000



**A CHALCEDONY INTAGLIO SIGNED TONNELIER.  
SET IN A GOLD 14K PENDANT. DIANA HUNTING.**

End of 19th century

Intaglio : 12 x 15 mm ; 2,0 gr

The deity wears an elegant fitted tunic and faces left. The huntress is in the act of looking for an arrow to shoot with a bow. At her feet, a running dog. Groundline.

Georges Tonnellier (1858 - 1937), whose name is sometimes spelled «Tonnellier», was the student in Paris of A. Millet and Charles Gauthier. First destined for statuary, he began engraver of gems quite late, around the age of twenty-seven, under the auspices of master Jules-Clement Chaplain. He was an engraver constantly praised by fans and critics of this art at the end of the 19th century: his intaglios were masterpieces where "precision does not exclude grace", and considered to be «one of the most ardent renovators of his art» (see among others the magazines *Art & Décoration*, vol. 6, 1899, and *La Revue de l'Art*, vol. 30).

Ernest Babelon, the famous curator of Cabinet des Médailles, found him «astounding fruitfulness and the energy of a blacksmith». He describes him as one of the four modern artists with «neat and elegant works» admired in the last exhibitions of the late nineteenth century (see *Engraving in fine stones. Cameos and intaglios*, Paris, Librairies-Imprimeries unifies, p. 315; and also the long passage he devotes to his works in his *History of engraving on gems in France*, Paris, Société de propagation of art books, 1902, pp. 243-245). Works of Tonnellier are in the Walters Art Museum in Baltimore (inv. 42.99) and in the Metropolitan Museum (Cameo Appearances catalog, p. 50, n° 109-110).

Provenance: European private collection.

£ 1.200







**331**

**A FINE VICTORIAN CORAL CAMEO SET  
IN A GOLD BROOCH. BACCHANTE.**

19th century

Cameo : 21 x 25 mm ; brooch : 58 mm ; 15, 14 gr

The female figure presents her torso almost in profile facing left, placing the left shoulder uncovered in the foreground. With her left hand she holds the drapery that partially covers it, turning her head back to the right in three-quarters. The thick hair is decorated with bunches and grape leaves. Fine work in high relief. Very good condition.

£ 500 - 800



**332**

**A FINE NEOCLASSICAL CORAL CAMEO  
SET IN A METAL BROOCH.  
BUST OF BEARDED PHILOSOPHER.**

19th century

Cameo : 23 x 32 x 16 mm ; 12,65 gr

Philosopher bust in high-relief, with a frontal draped bust and the face turned slightly three-quarters to the right. The figure is characterized by a thick hair and a thick beard, physiognomic features inspired by classical statuary. Very good condition.

£ 500 - 800



333

**A FINE VICTORIAN CORAL CAMEO SET IN A GOLD BROOCH.**

**BACCHANTE.**

19th century

Cameo : 26 x 39 x 18 mm ; 15,55 gr

The figure is turned to the left, with the draped bust and thick hair adorned with bunches and grape leaves. The cameo is mounted in an elegant gold brooch characterized by two protruding side parts (bundle of rods tied by ribbons), each ending with a ram head. Very fine condition.

£ 480 - 800



334

**A FINE NEOCLASSICAL RED CORAL CAMEO SET IN  
A GOLD BROOCH. BACCHUS AND CUPID.**

19th century

Cameo: 23 x 28 x 8 mm ; 10,04 gr

A fine neoclassical scene inspired by the relief «Amore e Bacco» (1810, 1824) of Bertel Thorvaldsen (1770-1844). The young god is seated on the rocks on the left side, facing right, giving a cup to quench the thirst of an erote (winged genio). At his feet, a panther. Very fine work, well composed and executed in high relief. Mirror polishing. Perfect condition.

£ 500 - 1.000



**335**

**A VICTORIAN RED CORAL CAMEO SET IN  
A GOLD BROOCH WITH TWO SMALL  
CORAL CAMEO SET IN EARRINGS.**

19th century

Cameo brooch : 20 x 34 x 9 mm ; 11,88 gr

Draped bust of a young male, engraved in high relief, set in a beautiful gold mounting decorated with chiseled leafs. Two small female portraits for the earrings. Good condition.

£ 200 - 400



**336**

**A CARNELIAN CAMEO MOUNTED IN A  
GOLD BROOCH. BUST OF ST ANTHONY OF PADUA.**

19th century

Cameo : 24 x 29 mm ; 12,40 gr

The saint is turned to the left, wears his typical robe and nimbus on his head. The cameo, finely engraved on a vivid red carnelian, is mounted in an elegant gold brooch adorned with stylized floral patterns on the frame. Very fine condition.

£ 500 - 700



**337**

**A FINE NEOCLASSICAL AGATE-CHALCEDONY CAMEO MOUNTED ON A  
MODERN GOLD BROOCH. BUST OF A BACCHANTE.**

19th century

Cameo diam: 25 mm ; 11.33 gr

This elegant female figure is depicted frontally, the face turned three-quarters and slightly inclined. On the head, thick hair adorned with a crown of leaves and ivy flowers. Some locks falling on the shoulders. The face is carved on the stone's red-layer, while the neck, the short bust and the locks are engraved on the opaque chalcedony layer with honey tone. Very fine execution in high relief. Mirror polishing.

Provenance: European private collection.

£ 1.800 -2.800





338

**A MODERN GOLD RING WITH A GARNET STONE.**

20th century

Stone : 8 x 10 mm ; Ring diam : 20 mm ; 20,84 gr

With a large solid gold hoop flatten at the base and the shoulders to support two winged erotes framing the bezel. The central gold box setting with a large cabochon garnet. Sign of wear.

£ 900 - 1.200



**339**

**A NEOCLASSICAL ORANGE GLASS IMPRESSION.  
BUST OF PARIS.**

19th century

17 x 24 x 3 mm

Fine impression taken from a sardonyx intaglio by Pichler. The model was the marble bust of Paride-Ganimede, Roma, Musei Capitolini, coll. Albani. Signed by Pichler. Grand Tour Era production.

Parallel: L.P. P. Stefanelli, *La collezione Paoletti*, vol. 2, p. 42 n. 121.

£ 100 - 200



**340**

**A NEOCLASSICAL ORANGE GLASS IMPRESSION.  
HERCULES AND JOLE.**

19th century

23 x 28 x 5 mm

Impression taken from an intaglio attributed to Paoletti. The hero is seated on the rocks covered by the lion skin, facing left. He hugs Jole, in act of rise a veil. A club near Hercules. Attractive vivid color of the glass. Slight wear marks.

Parallel: L.P. P. Stefanelli, *La collezione Paoletti*, vol. 2, p. 285 n. 16.

£ 50 - 100



# **A LOT OF 2 NEOCLASSICAL GLASS IMPRESSIONS.**

## **THE DIALOGUE OF CORIOLANUS - MALE PORTRAIT.**

19th century

27 x 35 x 4 mm ; 12 x 14 x 4 mm

The dialogue of Coriolanus. Roman history episode composed of: twelve male characters, most of them in military uniforms, holding arms and trophies; a female figure. Eros riding a biga (chariot) under the groundline. The subject is described in to the Paoletti repertoire, titled "The dialogue of Coriolanus, General of Volsci, with his mother, sent by Romans". Cast from an onyx intaglio realised by Antonio Pazzaglia (1736 ca-1815)/ Male portrait bust, facing left. Slight wear marks.

Parallels: L.P. B. Stefanelli, La collezione Paoletti, vol.1, cast n. 59, Tome III, drawer 1, n. inv. MR 25546. Furtwängler 1900, plate LXVII, 19. Cast in Cades 6, 327 mentioned as the "Abstinence of Scipio", rather the restitution of the Porus wife by Scipio, modern painting. Onyx.

£ 80 - 150



**A LOT OF 2 NEOCLASSICAL TRANSPARENT GLASS IMPRESSIONS.**

**DISCOBOLOS - PIETÀ FROM A CANOVIAN RELIEF.**

19th century

23 x 26 x 4 mm ; 11 x 15 x 1 mm

The seated female figure is inspired by a marble stele sculpted by Antonio Canova for the prince Guglielmo d'Orange Nassau (1806-1808) in Padova - Eremitani until 1896. The impression is taken from a carnelian intaglio engraved by Pichler. Wear marks. / Discobolus. The cast is drawn from a carnelian intaglio, British Museum, coll. Cracherode (1799), mentioned in the Paoletti repertoire as "Un giuocatore al Disco". The specimen, finely detailed, has been polished (the engraved figure) and mounted in a ring at that time; afterwards it was unmounted. Light wear marks.

Parallel: L.P. P. Stefanelli, La collezione Paoletti, vol. 2, p. 60 n. 388; p. 156 n. 564; Cades 43, IV F, 34.

£ 50 - 100





**A LARGE NEOCLASSICAL TRANSPARENT GLASS IMPRESSION. CENTAUROMACHIA.**

19th century

34 x 42 x 7 mm

A very fine and large cast taken from a neoclassical intaglio signed G.G. A young male character, presumably Hercules, assaults and strangles a centaur, who is attacking another young character on the ground. The centaur holds a club. A lion skin is hanged above a tree on the left, while another lion skin swells in the air on the right. High-impact combat scene, in which anatomical details are masterfully rendered in the muscular effort of the fight. The poses are inspired by the Greek reliefs of centauromachy. Neoclassical composition, taken from a large carving to be identified. Slight wear marks. Rare.

£ 120 - 220



**344**

**A NEOCLASSICAL GLASS IMPRESSION.  
PERSEO AND ANDROMACHA.**

19th century

26 x 31 x 5 mm

Fine and large impression taken from a carnalian intaglio (1766-71) engraved by Pichler. Subject copied after a marble relief, Roma, Musei Capitolini. Signed by Pichler. Grand Tour Era production.

Parallel: L.P. P. Stefanelli, *La collezione Paoletti*, vol. 2, p. 51 n. 301.

£ 150 - 300



**345**

**A NEOCLASSICAL GLASS IMPRESSION. NIKÉ.**

19th century

24 x 26 x 3 mm

Fine cast taken from a unsigned intaglio. The winged female figure is turned to the right and wears a chiton. Laurel wreath. Beautiful subject and fine style of execution, inspired by greek hellenistic models.

Parallel: L.P. P. Stefanelli, *La collezione Paoletti*, vol. 2, p. 294 n. 144.

£ 70 - 100



**A NEOCLASSICAL GLASS IMPRESSION.  
BUST OF ARCHER.**

19th century

23 x 32 x 4 mm

The young archer is depicted with the torso completely seen from behind and the head turned to the left. The facial features, engraved with great finesse, recall the beautiful features of the young Octavian Augustus. The hair is engraved with great skill and equally detailed is the quiver placed on the shoulders in the foreground. Behind the shoulders, partially covered by a light tunic, the bow. The unusual specimen derives from an unpublished stone intaglio to be identified, currently dispersed and apparently devoid of references. Wear marks. Grand Tour Era production.

£ 150 - 300



**A ONYX CAMEO SET ON A MODERN GOLD RING.  
PORTRAIT OF WELLINGTON.**

19th century

Stone: 11 x 14 mm ; Ring diam 17 mm ; 2,92 gr

The head in profile facing right, in a dark-brown layer and white, short hair brushed forward, aquiline nose, clean shaven. Later ring mount (with maker's mark LSB, hall-marked Birmingham 1951, ring size M). The portrait can be identified with certainty to the Duke of Wellington (Sir Arthur Wellesley, 1 duke of Wellington- Dublin, 1<sup>st</sup> may 1769 – Walmer, 14<sup>th</sup> september 1852), with numerous parallels in the medals of his period (British Museum, inv. M.6221; Brown 2494, etc.). Very fine condition.

Provenance: European private collection. Ex- Hercules Collection, U.K.

£ 800 - 1.200





348

**A CAMEO SET ON A MODERN GOLD RING.**

**MALE PORTRAIT.**

18th century

17 x 22 x 3 mm

A female figure is facing left, holding the veil of her clothe with her right hand. The character is seated on the floor laying her left arm on a rock. On the backside, vegetation. Behind her legs, an altar with a funerary urn. The model is inspired by the Renaissance production representing Venus or a nymph. Wear marks and chip on the edge.

£ 200 - 400



**A LOT OF 2 NEOCLASSICAL BLACK AND WHITE GLASS IMPRESSIONS.  
PSYCHE WITH EROS - DIOGENES.**

19th century

16 x 19 x 3 mm; 15 x 17 x 3 mm

The winged female figure is seated on the rocks, holding a veil and with a feet in a trap; in front of her, a butterfly and a rescuer eros with a bow, under a tree. Greek signature by Pamphilos/ Diogenes in his tube, in conversation with a seated philosopher and a young scribe. A tree near the vase. Groundline. Very fine subjects and attractive variety of banded glass. Rare.

Parallel: for Diogenes see Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): VIII.2.42

£ 100 - 200



350

**A NEOCLASSICAL GLASS IMPRESSION SET IN A MODERN GOLD SWIVEL RING.**

19th century

13 x 15 mm; ring 19 x 20 mm; 7,26 gr.

The hoop composed with 4 rounded gold wires saldered together, the terminals in a rectangular shape with a serrated frieze, the hole fixed to a swivel gold box by two screws. The oval-shaped frame is set with a dark red glass impression: two conjoined classical portraits to be identified; at the left a bearded shortten hair man, at the right, a woman with soft hair and a large lock. Wear marks.

Provenance: Monte-Carlo private collection of Mr. L.

£ 1.000 - 1.500







351

**A NEOCLASSICAL DARK GLASS IMPRESSION. EROTIC ALLEGORY.**

19th century

20 x 23 x 6,5 mm

On the left a priapic herm. On the right a bust of a maenade facing the herm. The herm is characterized by an erected phallus in front of the mouth of the female character. Priapic and erotic scene after an intaglio probably lost. Chip on the edge. Grand Tour Era production.

£ 150 - 300





## **TERMS AND CONDITIONS**

This notice is addressed by Bertolami Fine Arts LTD to any person who may be interested in a Lot. Any additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well.

The terms and conditions of sales applied to both floor and online Bertolami Fine Arts LTD sales are the ones on the bertolamifinearts.com site and not those published in the printed catalogs.

### **1. OUR ROLE**

In its role as Auctioneer of Lots, Bertolami Fine Arts LTD acts solely for and in the interests of the Seller. Our experts are available to prospective buyers to provide information about lots for sale.

The Seller has authorized Bertolami Fine Arts LTD to sell the Lot as its agent on its behalf and, save where we explicitly make it clear to the contrary, Bertolami Fine Arts LTD acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf.

Bertolami Fine Arts LTD does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bertolami Fine Arts LTD does enter into an agreement with the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find beneath.

### **2. LOTS**

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue, Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the color(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price. It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the loss caused.

### **3. DESCRIPTIONS OF LOTS AND ESTIMATES**

#### **Contractual Description of a Lot**

The Catalogue contains a description of our experts and an image about each Lot.

#### **Estimates**

The estimate is printed beside the description. Estimates are only the result of negotiations between Bertolami Fine Arts LTD and the Seller. They do not take into account any VAT or Buyer's fees. The estimate of each lot is in pound.

#### **Condition Reports**

Bertolami Fine Arts LTD can give to all customers the Condition Report on each lot. If so requested, this will be provided by Bertolami Fine Arts LTD on behalf of the Seller free of charge.

#### **The Seller's responsibility to you**

The seller undertakes to respect all contractual obligations listed here relating the sale of the items in the auction.

### **Bertolami Fine Arts LTD's responsibility to you**

Bertolami Fine Arts LTD acts as an intermediary for the sale and it commits itself to allow analysis, study or test for the interest of the seller and buyer unless they are invasive or damaging the item.

### **Alterations**

Descriptions and Estimates may be amended at Bertolami Fine Arts LTD discretion from time to time by notice given orally or in writing before or during a Sale or by publication. Each lot is available for examine before the sale.

### **Reserve Price**

BFA may accept absentee bids which are below the reserve price.

If the bidding ends before the reserve is reached, Bertolami Fine Arts will submit the consignor the highest absentee bid below the reserve price received. The decision of the seller will be communicated to the bidder within fifteen days from the auction date.

## **4. CONDUCT OF THE SALE**

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again.

Some lots may carry a reserve. The auctioneer reserves the right not to sell an item below the confidential price, or will repurchase the item on behalf of the consignor or of BFA. If a reserve exists the auctioneer reserves the right to bid on any lot on behalf of the consignor up to the amount of the reserve against any floor or mail bidders. The auctioneer also reserves the right to bid on any lot on behalf of BFA. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer's hammer.

Any dispute as to the highest acceptable bid will be settled by the Auctioneer at his or her absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. All estimates are in POUNDS STERLING. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale.

## **5. BIDDING**

We do not accept bids from any person who has not completed and delivered to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a Sale to any person even if that person has completed a Bidding Form.

### **Bidding in person**

You should come to our Bidder registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's.



You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

**Bidding by telephone (only available on lots with a low estimate greater than £500)**

If you wish to bid at the Sale by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Our staff will be available for phone calls in foreign languages as long as previously agreed upon.

**Bidding by post or fax**

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interest to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

**Bidding via the internet**

Please visit our Website at [www.bertolamifinearts.com](http://www.bertolamifinearts.com) for details of how to bid via the internet.

**Bidding through an agent**

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. For further details, please contact Customer Services of Bertolami Fine Arts LTD.

**6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BERTOLAMI FINE ARTS LTD**

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements prior to them being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale.

**7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER**

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement. The following Buyer's Premium is written within the "information for buyers".

In order to harmonize tax procedures among EU countries, with effect from 1 January 2001 new rules were introduced with the extension to the Auction Houses of the margin scheme. Article. 45 of Law 342 of 21 November 2000 provides for the application of the scheme to sales concluded in execution of contracts of commission defined:

- private clients;
- clients to tax that the operation subject to the margin scheme;
- Customers who have not been able to deduct the tax in accordance with Art. 19, 19 bis, and 19-bis2 the DPR. 633/72 (which have sold well in free ex-Art. 10, 27-d)
- customers who benefit from the exemption arrangements provided for small businesses in the State of origin.

By virtue of special legislation, in cases mentioned above any VAT tax, or a sum in lieu of VAT, if applicable, it is charged by the Auction House. No symbol will be used for lots sold under the margin scheme.

## **8. PAYMENT**

The payment of the sold lots must be made immediately after the auction and can be made by bank transfer, cash, check, bank check bank account, credit card (Visa or Mastercard). Were exceptional exchange rate variations to occur due to imponderable situations, Bertolami Fine Arts LTD may, at its sole discretion, issue invoices in UK pounds (GBP), US dollars (USD), Euros (EUR).

If the invoices are in terms of Euros or US dollars, we will apply the exchange rate between UK pounds and Euros or UK pounds and US dollars prevailing at the time of the contract of sale (auction date).

Bertolami Fine Arts LTD will bill to the same person that is at the registration of the pallet unless previously agreed otherwise with the Administration. As required by law, Bertolami Fine Arts LTD is obliged to call for their customers to show an identity document (identity card, driving license, passport) and confirmation of address. Buyers wishing to pay by bank check must make arrangements with the Administration. It is not possible to deliver the goods before the payment by check or bank draft until encashment of the check, unless otherwise agreed prior to the auction. You will find the bank details in the invoice.

Payment can be made by Visa or Mastercard only by the cardholder. Bertolami Fine Arts LTD reserves the right to check the source of the payments received. Bertolami Fine Arts LTD reserves the right to refuse payments received from people different from the purchaser. However, in limited circumstances and in any case with the consent of the seller, Bertolami Fine Arts LTD has the ability to offer buyers it deems reliable the option of paying for goods purchased at cadences deferred. The mode of deferred payment will be set out before the sale. Before considering whether or not to grant deferred payments, Bertolami Fine Arts LTD may ask for references and documentation on the reliability and identity of the buyer. It will not allow anyone to withdraw the lot prior to the payment, unless credit has been granted before the auction.

## **9. COLLECTION**

It is Bertolami Fine Arts LTD policy to request proof of identity on collection of a lot. Lots will be released to you or your authorized representative when full and cleared payment has been received by Bertolami Fine Arts LTD.

## **10. STORAGE**

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For information concerning post sale storage and charges, please contact our Customer office.

## **11. LOSS OR DAMAGE**

Buyers are reminded that Bertolami Fine Arts LTD accepts liability for loss or damage to lots for a maximum period of ten (10) days after the date of the auction.

## **12. SHIPPING**

Bertolami Fine Arts LTD Shipping Department can advise buyers on exporting and shipping property. You can contact the Customer service on the number that you see in our website.

The entire shipment costs are to be paid for by the buyer. Additionally, a form to provide shipping instructions is attached to the buyer's invoice. Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.

### **13. THE SELLERS AND/OR BERTOLAMI FINE ARTS LTD' LIABILITY**

Besides the responsibilities and obligations of sellers and Bertolami Fine Arts LTD above, neither sellers nor Bertolami Fine Arts LTD shall be held responsible for any error in the description of the lots or in their estimates for the sale and for any omissions that may result in losses or damage to property or assets to the purchaser.

### **14. DATA PROTECTION - USE OF YOUR INFORMATION**

Were we to obtain any personal information about you, we would only use it in accordance with the terms of our Privacy Policy, subject to any additional specific consent you may have given at the time your information was disclosed.

# LONDON SALES

## ANTIQUITIES

14<sup>th</sup> December 2020

## ANCIENT COINS

14<sup>th</sup>- 15<sup>th</sup> December 2020

## LUXURY WATCHES

December 2020

## INVITATION FOR CONSIGNMENT

Ancient & Modern Paintings

Asian & Tribal Art

Modern Art & Design

Silver & Ancient Furniture

Russian Art

Vintage & Luxury fashion

Militaria

Jewellery & Watches

Antiquities

Ancient & Modern Clyptics

Ancient Coins

Oddities Curiosities & Wonder

+39 (0)63218464 – (0)632609795

[info@bertolamifineart.com](mailto:info@bertolamifineart.com)



# AUCTION 85 - LONDON

## ANTIQUITIES

14<sup>th</sup> December 2020  
2:00 pm GMT



**AN OUTSTANDING CORINTHIAN HELMET  
OF A GREEK WARRIOR.**

650-600 B.C.

[info@bertolamifineart.com](mailto:info@bertolamifineart.com)

# AUCTION 87 - LONDON

## ANCIENT COINS

14<sup>th</sup>-15<sup>th</sup> December 2020



**SICILY, SYRACUSE, 8 LITRAI UNDER  
TYRANT GELON II**

ca. 218-214 B.C.



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